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The TANNER Sisters

Frances and Stella were The Tanner Sisters and although the name means little now, during the early fifties the singing duo were very popular, busy entertainers, regularly on radio and record, while constantly appearing in variety or cabaret.

Real sisters from north London, the girls' early performances were as members of Stamford Hill Girls and Boys Club, where a contemporary was a young lad also destined for show-business success as a singer, Robert Earl. These were the years just prior to the second world war, during which Stella worked in the Ministry of Aircraft Production, while Frances, two years her senior, who had already been singing with dance bands, toured in the 'Stars in Battledress' show.

With hostilities over, Frances broadcast regularly on 'Breakfast Club' and became well known in West End cabaret. Soon they were appearing as a duo and were heard on radio with Harry Gold and his Pieces of Eight. During November 1947 they were appearing in cine-variety at Holloway's Regent Cinema with the Keith Levers Band. A year later Frances married Pat Brand, features editor on the 'Melody Maker'.

By 1950 the sisters were popular enough to be picked as vocal support on the first series of radio's 'Educating Archie', which featured Max Bygraves and Hattie Jacques attempting to educate a wooden dummy! Another regular series the singing duo became associated with was 'Happy Hoe Down', dedicated to the current square-dancing craze, which also featured the Maple Leaf Four and the music of Phil Cardew and the Cornhuskers. The girls remained part of these shows through 1951 and '52, before becoming regulars on the Max Bygraves series 'Paradise Street' and the 'Frankie Howerd Show'. They also joined Frankie on his later 'Howerd's Crowd' television series.

H.M.V. Records signed the girls late in 1949 and a regular disc output followed, the songs mostly arranged by Stella and Frances themselves in their individual style. During the early years they made many records teamed with the Hedley Ward Trio and they also turned up on recordings by Donald Peers, Max Bygraves and guitarist George Elliott.

With growing popularity, and much radio exposure, the Tanner Sisters were in great demand on the halls and there were few weeks they were not on a variety bill somewhere around the country. Stage work also included several overseas tours entertaining servicemen. In fact, as their kind of work became harder to find in Britain (by the late fifties theatre bookers only wanted beat groups) the girls resorted more and more to cabaret abroad. In January 1957 they began an eight week season at the Great Eastern Hotel, Calcutta, and followed this with radio and T.V dates in Holland.

After a summer season (a rarity for them) at the Blackpool Palace Theatre, in the 'Hylda Baker Show', they were off again in October 1957 on a two month tour of South Africa as part of the

Tommy Trinder package show 'You Lucky People'. Christmas was celebrated on the liner coming home.

Early 1958 found Frances and Stella included on the American group The Crickets' U.K. tour along with Gary Miller. They then spent three weeks at the Aberdeen Ideal Homes & Trades Show. No matter from where the bookings came, and despite a vacuum on the recording scene, the sisters continued to be busy well into the sixties and beyond.

The Tanner Sisters Recordings			
H.M.V.			
B 9846	Nov 49	'Hop Scotch polka / Jealous heart'	
BD 6060	Feb 50	(with Sid Phillips Band) 'Best of all / Don't ever marry for money'	
B 9873	Feb 50	'Round her neck she wore a yellow ribbon / Mamma knows best' (acc by Sid Phillips Band)	
B 9900	Apl 50	(with Hedley Ward Trio) 'Cherry stones / Six times a week and twice on Sunday'	
B 9910	May 50	" " " 'Quicksilver / Rag mop'	
B 9921	Jun 50	(with Sid Phillips Band) 'Old piano roll blues'	
B 9923	Jun 50	(with Hedley Ward Trio) 'Choo'n gum / A load of hay'	
B 9940	Aug 50	(with Sid Phillips Band) 'Birmingham bounce'	
BD 6074	Sep 50	" " 'Tzena, tzena, Silver dollar (with Johnny Eager)'	
B 9957	Sep 50	'Have I told you lately that I love you / Rosy apples' (acc by Sid Phillips Band)	
B 9980	Nov 50	(with Hedley Ward Trio) 'Goodnight Irene'	
B 10003	Dec 50	The petite waltz (with novelty acc) / (Down at the) Ferry boat inn (with Hedley Ward Trio)	
C 4050	Dec 50	(with Peter Brough, Hattie Jacques, Julie Andrews & Hedley Ward Trio)	
		'Archie Andrews in Jack and the Beanstalk'	
B 10029	Feb 51	(with Hedley Ward Trio) 'One finger melody / Raise your voices'	
B 10056	Mar 51	" " " 'You and your beautiful eyes / Sentimental music'	
B 10071	Apl 51	'Mockin' bird hill / Broken heart'	
BD 6095	Jun 51	(with Sid Phillips Band) 'It's gonna be too late (with Johnny Eager)'	
B 10100	Jly 51	(with Hedley Ward Trio) 'Metro polka / I'll never know why'	
B 10121	Sep 51	'Lonely little robin (acc by Frank Cordell orch) / Come on-a my house (acc by Sid Phillips Band)'	
B 10140	Oct 51	(with Hedley Ward Trio)	

'Jing-a-ling,

jing-a-ling'
 B 10183 Dec 51 (*just Stella Tanner with Frank Cordell
 orch*)

'Allentown jail'
 B 10215 Feb 52 'Saturday rag / I can't help it
(featuring George Elliott guitar) (*acc by Albert
 Marland orch*)
 B 10241 Apl 52 (*with George Elliott guitar*) 'Song of
 the

jumping bean'
 B 10267 May 52 (*with George Elliott guitar*)
 'I wanna love you /

Turned up'
 B 10286 Jun 52 'A-round the corner / The boom song'
*(acc by Phil Cardew and his Corn
 Huskers)*
 B 10351 Oct 52 (*with Donald Peers*) 'One for the
 wonder'
 B 10364 Nov 52 (*with Don Carlos LA Orch*) 'Jambalaya /
 Make

it soon'
 B 10390 Nov 52 'Comes along a-love / The choo-buy
 song'
 B 10411 Feb 53 (*with Donald Peers*) 'Lulu had a baby'
 B 10418 Feb 53 'Waltzing the blues / It's great to be
 young'
*(acc by Frank
 Cordell Orch)*
 B 10479 Apl 53 'Tell me we'll meet again / I laughed'
 B 10507 Jun 53 'Big Mamou / The red canary'
 B 10536 Jly 53 'Butterflies / Ragabone man'
 B 10571 Sep 53 'Love-ya, love-ya, love-ya /
 Nobody asked me

to dance'
 B 10629 Jan 54 'The creep / My heart knows'
 B 10654 Feb 54 (*with Max Bygraves*) 'Once she's got
 you up
 the isle' (*acc by Frank
 Cordell orch*)
 B 10703 Apl 54 (*with Max Bygraves*) 'Friends and
 neighbours'
*(acc by Frank
 Cordell orch)*
 B 10834 Feb 55 'Ridin' to Tennessee / No more' (*acc by
 Geoff*)

Love orch)
 MERCURY

MB 3214 Apl 55 'Penelope Jane / Bambino'
 MB 3225 Jun 55 Dreamboat / Blow hot blow cold'

ORIOLE

CB 1345 Nov 56 'Just walking in the rain / Green door'
 CB 1350 Dec 56 'Come home to my arms / Miracle of
 love'

The Tape Recorder

"Why buy the record, when you can tape it off the radio". Such statements sent record companies into a minor panic demanding that various mechanical or electrical devices be incorporated into the product to prevent this. This continuing argument is still current today with the internet and latest digital recording techniques.

Tape recorders, the reel to reel variety using flat tape, follow a basic German design of the late 1930's. Such a machine was demonstrated to the public by both EMI and GEC in October 1947 at the Radiolympia show and a tape deck, manufactured by Wright & Weaire Ltd. of London,

was available to the professional user about 1948. Their Wearite deck became very familiar in quality Ferrograph and Vortexion recorders of the 1950's and 60's.

The first British domestic reel to reel recorder was the Soundmirror, manufactured by Thermonic Products of Southampton late in 1950, from a patent American design. Available in a beautiful polished wood cabinet (I used to own one), it used paper based tape. Price for a basic model was 62 guineas (in those days everything over £20 seemed to be priced in guineas)

By 1952 several small companies were advertising tape recorders, Premier Radio Co. of London and Garland Brothers of Deptford were just two. But at the 1952 Earls Court Radio Show, they were still conspicuous by their absence. Grundig from Germany began advertising its Reporter model in December 1952 for 75 gns. and E.M.I. their Emicorda in March 1953. In 1954 the Grundig company was advertising a single speed model at 54 gns and a twin speed machine for 80 gns. By 1956 there were several brands available with prices ranging from 35 gns upwards. Many people were still unsure of a tape recorder's use and it was not unusual to see an advertisement with the headline, "What is a tape recorder?" going on to explain its merits.

In June 1954 the American R.C.A. company experimentally introduced pre-recorded tapes and E.M.I in Britain followed their example in September, with tapes by the orchestras of Joe Loss and George Melachrino.

The tape recorder gained royal approval in 1955 when Queen Elizabeth took one on a Royal Tour so as she could send home messages to Charles and Anne. A battery operated model, using three inch spools, was available from Clarion at 25 gns. At the Earls Court Radio Show during September 1958 there were over a dozen British manufactures demonstrating tape recorders and the price began to drop dramatically following the introduction of the Monarch drive unit from BSR, with several recorders selling from 22 gns. Although the home grown product was rugged and functional, Grundig, with all their moulded plastic, were often minor works of art.

In 1959 a strange and unpredictable attachment became available. Called a Gramdeck it fitted to the turn-table of a record player, claiming to turn it into a tape recorder. Not a great success, it cost £13-12-0. More promising, also in 1959, Garrard of Swindon offered a forerunner of today's cassette tape convenience. It consisted of two four inch reels of quarter inch tape inside a plastic container, which slotted onto a newly designed deck. But both these devices, and the reel to reel recorder itself, became museum pieces to most people, when Philips developed the compact cassette that we still use today. It was first advertised in the U.K. in June 1961.

Phil TATE

Born 28th April 1922 in Leeds, Yorkshire, John Philip Tate was encouraged by his parents to take up the violin but soon gave that up in favour of clarinet, which he was soon playing in local amateur groups.

During his wartime service Phil, on alto sax,

clarinet and violin, was one of the founder members of the R.A.F. Coastal Command Silver Wings Orchestra. When the war ended many band members stayed together becoming the Phil Tate orchestra, an eight piece with an unusual line up of four saxes and just one brass. They made their first nationwide broadcast in 'On the Sweeter Side' on the Light Programme on 22nd September 1948. At the time they were just coming to the end of a summer season at The Spa, Whitby. In October they moved to Folkestone's Lees Cliff Hall, where they were resident for several years. The band also broadcast from there.

In December 1950 Phil moved up into the big time, with his band replacing Johnny Swinfen's outfit at the Hammersmith Palais. The booking was originally for four weeks, but due to his popularity it was quickly extended to six months. Phil must have been very popular, for he remained resident at Hammersmith nine years, staying until December 1959.

During his stay he appeared several times on commercial television's 'Palais Party' hosted by Lou Preager who had the lead band at Hammersmith Palais. Phil and his band were regular broadcasters on 'Music While You Work' and from July 1963 the resident outfit on the Light Programme Friday afternoon series 'Non Stop Pop'.

Recordings by the Phil Tate Orchestra began on the Oriole label in April 1957 and were mostly of the strict tempo variety, having the approval of the Official Board of Ballroom Dance Tempo. He also recorded an Oriole EP 'Rock-a-Charleston' and an LP 'Perfect for Dancing'.

After leaving Hammersmith Phil moved to Ilford Palais and found he needed to change his style. At Hammersmith he had played only strict-tempo, but at Ilford they expected to hear the new rock and roll sound. It was a fast learning curve for Phil and the band, with a guitarist added to the line up and the piano replaced by an electric organ. Luckily it worked out and the Phil Tate orchestra continued to be one of the most popular bands on the Mecca circuit for many years. In 1963 they moved to the Locarno Ballroom Streatham.

Phil didn't forsake strict-tempo altogether though and the band regularly appeared on BBC TV's 'Come Dancing'. For many years during the sixties, augmented with strings, they were regulars on the Light Programme late night series 'Music through Midnight'.

In 1965 Phil led the orchestra behind the Miss World contest and continued to do so through till the nineties, although by the seventies he had given up full time band-leading to run the Mecca booking agency. Phil more or less retired from the music business in 1992 and died following a bout of pneumonia on 9th December 2005 aged 83.

Phil Tate Orchestra Recordings ORIOLE

CB 1363 Apl 57 'J'attendrai / Funny Face selection'
CB 1365 Apl 57 'Our love affair / Anniversary waltz'
CB 1381 Jun 57 'Make believe / Broadway melody'
CB 1382 Jun 57 'Forgotten dreams / Spider of the night'
CB 1399 Dec 57 'This is my lovely day / Rose Marie'
CB 1401 Dec 57 'The bell tango / Paradise'
CB 1424 Mar 58 'For sentimental reasons / Ecstasy'

CB 1428 Mar 58 'That certain party / Dear love, my love'
CB 1401 Feb 58 'Paradise / The bell tango'
CB 1435 May 58 'Stay as sweet as you are / How about you'
CB 1438 Jun 58 'Zing went the strings of my heart / Dream lover'
CB 1450 Jly 58 'Long ago and far away / Love is a fairy tale'
CB 1455 Jly 58 'Beyond the blue horizon / Dusk'
CB 1461 Oct 58 'Once in a while / Rippling tango'
CB 1466 Nov 58 'I've got my eyes on you / Moon of Manakoora'
CB 1470 Dec 58 'The nearness of you / Una casa Portuguesa'
CB 1473 Nov 58 'Happy days and lonely nights / Wonderful one'
CB 1476 Jan 59 'You forgot to remember / Premier two step'
CB 1477 Jan 59 'You're getting to be a habit with me / Britannia saunter'
CB 1491 Mar 59 'Julian / Dream'
CB 1495 Mar 59 'I remember it well / Somebody loves me'
CB 1499 Jun 59 'I'll always be in love with you / Tango negro'
CB 1502 Jun 59 'You say the sweetest things / One love'
CB 1509 Oct 59 'The last time I saw Paris / So blue'
CB 1514 Jun 59 'Countdown / Green turtle'
CB 1538 Feb 60 'Spring will be a little late this year / Ole
CB 1539 Mar 60 'Falling in love again / Dancing on the ceiling'
CB 1567 Jan 61 'Never on Sunday / Autumn tango'
CB 1568 Nov 60 'Moulin Rouge / I won't dance'
CB 1584 Dec 60 '(PT Party Band) 'The Gay Gordons / Boops-a-daisy'
CB 1585 Dec 60 '(PT Party Band) 'The hokey cokey / The conga'
CB 1601 Feb 61 'Are you lonesome tonight / Whispering tango'
CB 1602 Feb 61 'Light and easy / La czarine mazurka'
CB 1641 Nov 61 'I'm just wild about cha cha / Over the rainbow'
CB 1642 Dec 61 'St. Louis blues cha cha / Luna de miel en Puerto Rico'
CB 1801 Feb 63 'Too close for comfort / Come fly with me'
CB 1812 Apl 63 'The breeze and I / Perfidia'
CB 1821 Apl 63 'The choo choo samba / Manana'
CB 1832 Jun 63 'Theme from Dr. Kildare / Hi-Lili hi-lo'
CB 1842 Jun 63 'A new-fangled tango / Scarlet rose'
CB 1850 Aug 63 'El adorno / Real Madrid'
CB 1856 Sep 63 'If you like cha cha / Adios cha cha'
CB 1870 Oct 63 'It's all in the game / Still'
CB 1878 Oct 63 'Devil's horn (Twist) / Hitch hike (shake twist)'
CB 1900 Jan 64 'Secret love / Maria Elena'
CB 1918 Mar 64 'Diane / For you'
CB 1922 Mar 64 'Put on a happy face / A lot of living to do'
CB 1936 Jun 63 'Till there was you / I love you because'
LTD 1 - 5 Feb 64 'Learn To Dance' (Ten lessons in a five disc pack)
CB 1941 Jly 64 'Tango campana / Tango di Majorca'
CB 1959 Sep 64 'I won't forget you / Answer me'

[illegible]

In April 1959 Vince opened his own coffee bar, the Top Ten Club in Soho's Berwick Street, where he spent much of his time performing. A change of record label to Palette, produced 'Jet black

machine', which also sold well. Another disc, one night stands and beat package tours kept him busy into the early sixties, but he became even more popular over in France where he went to live later that decade. Vince continued to record rock and roll numbers well into the eighties.

Being something of a firearms expert, Vince did some film double work when marksman skills were required. He died from cancer at the age of 52 in 1991.

Vince Taylor and his Playboys Recordings

PARLOPHONE

R 4505 Nov 58 'Right behind you baby / I like love'
R 4539 Apl 59 'Brand new Cadillac / Pledging my love'

PALETTE

9001 Aug 60 'Jet black machine / I'll be your hero'
9020 Jly 61 'What-cha-gonna-do / Move over tiger'

E.M.I.

EMI 2961 79 'Brand new Cadillac / Pledging my love //

Right behind you baby / I

like love'

TIME

TR 12 Oct 85 'Hour of magic (two versions)'

The Temperance Seven

The Temperance Seven had begun to enjoy considerable success by the early sixties, mainly because they were forty years out of date playing a style of music stuck in the 1920's.

The band originated in the mid-fifties at Chelsea Art College when trombonist-singer Paul McDowell, drummer Brian Innes and saxophonist Philip Harrison discovered a mutual interest in what they called "happy music". First appearing in 1955 as Paul McDowell and his Jazzmen they soon adopted the Temperance Seven name.

Their first recording was an Argo long player 'The Temperance Seven Plus One' in 1957. Featuring a number of traditional jazz standards played in their inimitable style, the players were Paul McDowell trombone and vocals, Cephas Howard trumpet, Joe Clark clarinet, Alan Swainston-Cooper alto sax, Philip Harrison banjo, Colin Bowles piano and harmonium, Clifford Bevan tuba and Brian Innes percussion.

Although delivering a novelty sound, when on stage the band members played it straight and never smiled, with the driving force of the outfit being deadpan Paul McDowell and his "whispering" vocals, usually sung through a megaphone. March 1961 saw the release of the Temperance Seven's first single, 'You're driving me crazy' on Parlophone, that was voted a "hit" on TV's 'Juke Box Jury' and sales certainly went on to back up the jury's verdict taking the record to No.1 by the end of April. The band was playing it live on 'Sunday Night at the London Palladium' on the 30th April.

The Temperance Seven line up was currently vocalist Paul McDowell leading Philip Harrison, now on alto and baritone sax, Alan Cooper (having dropped the Swainston half of his surname)

clarinet and bass clt, John R. T. Davis trombone and alto sax, Cephas Howard trumpet, Martin Fry sousaphone, Colin Bowles piano, John Watson banjo and Brian Innes on drums. They never really expected the band to be as popular as it turned out and most original members were reluctant to give up their day jobs.

Follow up record to their first hit was 'Pasadena' that did almost as well reaching No.4 during its 17 weeks on the chart. Also successful was the double sided hit 'Hard hearted Hanna' with 'Chili bom bom' and their revival of the 1920's dance craze 'The Charleston'.

The Temperance Seven have had a varying line up over the years, Paul McDowell left in 1963 and Alan Mitchell took over the vocals. As The New Temperance Seven they have continued to perform through till the nineties.

The Temperance Seven Recordings

PARLOPHONE

R 4757 61 'You're driving me crazy / Charley me boy'
R 4781 61 'Pasadena / Sugar'
R 4823 61 'Hard hearted Hanna / Chilli bom bom'
R 4851 61 'The Charleston / The black bottom'
R 4893 62 'Everybody loves my baby / Sahara'
R 4934 62 'Runnin' wild / The mooch'
R 4953 62 'Bye bye baby / The shake'
R 5022 63 'Ain't she sweet / Seven and eleven'
R 5048 63 'Thanks for the melody / Easy money'
R 5070 63 'From Russia with love / P C Q'
R 5236 64 'Letkiss / Tajkaed'

M.C.A.

MU1016 Apl 68 'Miss Elizabeth Brown / Crazy'

E.M.I.

EMI 2336 Aug 75 'You're driving me crazy - P C Q / Pasadena'

D.J.M.

DJS10626 Nov 75 'Shepherd of the hills / Cecilia'
DJS10673 Apl 76 'Me and Jane in a plane / Mach 11 march'

H.M.V.

POP2007 80 'You're driving me crazy / Pasadena'

OLD GOLD

OG9385 Oct 83 'You're driving me crazy / Pasadena'

Nat TEMPLE

Nat, a superb sax and clarinet player, had worked in the bands of Harry Roy, Ambrose, Geraldo and Lew Stone before forming his own during the mid-1940's. The son of a tailor, he was born in Stepney, East London on 18th July 1913, one of four musical brothers. By the age of 15 Nat was gigging around town before spreading his wings working at ballrooms as far apart as the Plaza in Dublin and Dreamland in Margate.

In 1931 he joined the new band being assembled by Syd Roy for cine-variety at the Leicester Square Theatre. Known as the RKOlans the outfit was fronted by Syd's brother Harry and Nat

stayed with the band until 1940. During that time they moved around London's club-land with seasons at the London Pavilion, the Cafe Anglais and the Mayfair Hotel. The band appeared on the 1935 Royal Variety Performance and featured in two films 'Everything in Rhythm' and 'Rhythm Racketeer'.

In May 1940 Nat went off to war, joining the Grenadier Guards, where he played in the regimental band and saw service in Italy and North Africa. During the war years, whenever location and time permitted, he was in great demand to 'sit in' top named bands and recorded with many. In 1944 Nat formed his own band just for broadcasting work and also began recording as Nat Temple and his Club Royal Orchestra. He had a short spell with Ambrose at Ciro's Club, before being discharged from the army on medical grounds in November 1946.

Nat took several months convalescence before forming a new band, which in 1947 was booked by Billy Butlin for the summer season at his Skegness Holiday Camp. Among the 14 piece line up were such fine musicians as pianist Roland Shaw, drummer Joe Watson and Syd Lawrence on trumpet. Vocalists were Helen Mack and Dave Kidd. The band made its first broadcast during September 1947 and it wasn't long before Nat and his boys were regulars on the airwaves. He formed his smaller Octet for much of this work.

After the Butlin's season Nat took the band out on the road, beginning with a week at the Redcar Pier Pavilion Ballroom from 29th September. By May 1948 he was resident at Brighton's Martinique Club with a six piece featuring Benny Lee on vocals, spending the whole summer there. After this he went back on tour playing mainly one-night-stands up and down the country.

Decca Records used his band as backing on numerous late forty, early fifty singles by a number of artists including Joy Nichols, Benny Lee, David Whitfield and The Keynotes. Frankie Vaughan owed much of his early encouragement in the business to Nat, who used him as vocalist and introduced him to Decca Records.

Finding touring and club work a bit of a strain Nat decided to concentrate more on radio work, including a regular series with Joyce Grenfell called 'A Note with Music', on which Nat played some music and Joyce read a letter to an imaginary friend. During 1949 his 21 piece woodwind and string orchestra could be heard on 'Bright and Early' and he had a 13 week Monday evening series 'Enchanted Rhythm'. On Fridays his ragtime band was resident at radios 'Bowery Bar' and there was 'Twelve Men and a Girl' with Benny Lee and Beryl Davis.

1950 saw the beginning of Nat's long running association with Bernard Braden and his series of radio and television sagas. Starting off on 'Breakfast with Braden', they continued through 'Bedtime with Braden', 'Between Time with Braden', 'Bedlam with Braden', 'Barbara with Braden' and 'Back with Braden'. Nat became an integral part of these shows, not only supplying the music but also becoming involved in the humour; he revelled in playing the part of a somewhat bumbling bandleader. Singers on most shows were Pearl Carr and Benny Lee, except for the latter series that featured Annie Ross and Franklyn Boyd.

Almost fully committed to the media, other radio series to feature his band were 'The Peter Ustinov Show', Michael Bentine's 'Round The Bend', 'Emery At Large' with Dick Emery and 'Good Evening Each' starring Beryl Reid and Ken Platt that was set in an imaginary dance hall where Nat was the manager. He also took his turn as a compere on the popular 'Housewives Choice' request programme.

On television Nat worked on the children's series 'Jack in the Box' supplying not only the music but the script as well. Other TV included Richard Afton's 'Beauty Box', Frankie Howerd's 'Nuts In May', 'Tune Times with Temple', 'A Jolly Good Time', 'Dance Music through the Ages' and 'Starstruck'.

Nat did still find time to play the occasional ballroom season and during the 1960's returned to summer seasons at Butlin's. Still active in the business well into the eighties, he had by the nineties decided to take things a bit slower spending more time with his wife Freda at their beautiful house in Woking, Surrey.

Nat, who lived to the ripe old age of 94 and never really gave up working until he was ninety, died on 30th May 2008.

Nat Temple Orchestra Recordings

DECCA

(first two discs are Nat Temple's Club Royal

Orch)

F 8455 Jly 44 'Drink to me only with thine eyes (v. Beryl

Davis) / You're in Kentucky sure as you're born (v.

Benny Lee)

F 8611 Jly 46 'Burma Road / Nattering around'

(recorded

Apl 45)

F 9094 Mar 49 *(with Benny Lee & Joy Nichols)* 'On the five-forty-five /

You was'

F 9106 Mar 49 *(with Benny Lee)* 'Drifting / Last night'

F 9126 May 49 *(with Benny Lee & Keynotes)* 'Red roses for a

blue lady / Down in

Mexico'

F 9161 Jun 49 *(with Benny Lee)* 'You're gonna miss my kisses

/ You

should know'

F 9162 *(with Joy Nichols & Benny Lee)* 'I do, I do, I do /

Aw, c'mon'

F 9179 Jly 49 *(with Joy Nichols)* 'Great guns / But nobody'

F 9234 Oct 49 *(with Joy Nichols & Keynotes)* 'A dreamer's

holiday / Lover's lane has

everything'

F 9280 Nov 49 *(with Joy Nichols)* 'Gotta love you till I die /

Lingering down

the lane'

F 9285 Jan 50 *(with Benny Lee)* 'Talking to horses / Two lips (&

Petula Clark)

F 9317 Jan 50 *(with Joy Nichols)* 'Don't laugh /

Why

not now'

F 9328 Feb 50 *(with Benny Lee)* 'Stampede / Don't hang around (&

Keynotes)

F 9333 Feb 50 *(with Joy Nichols)* 'Cherry stones / In the

chapel of

San Remo'
 F 9361 Apl 50 (with Alan Dean) 'When there's love at home / Really
 and truly'
 F 9387 Apl 50 (with Benny Lee) 'Wilhelmina / Sunshine cake'
 F 9407 May 50 (with Benny Lee) 'Enjoy yourself / But me, I love you (&
Lynnette Rae)
 F 9423 May 50 (with Benny Lee) 'A load of hay / Happy times'
 F 9425 Jun 50 (with Benny Lee) 'Please park your pistols / Oh you sweet one
 (& L.Rae)
 F 9465 Jly 50 (with Frankie Vaughan) 'Daddy's little girl / The old piana
 roll blues'
 F 9488 Nov50 (with Keynotes) 'Silver dollar / Ashes of roses'
 F 9527 Nov50 (with Frankie Vaughan) 'Give me you / Stay with the
 happy people'
 F 9746 Oct 51 The keeper (with Keynotes) / Make believe (recorded
Apl 45)
 F 9757 Oct 51 (with Les Howard) 'Because of you / White
 wedding'
 F 9775 Nov51 (with Les Howard) 'Blue smoke (& The Stargazers) / Tell me true (& Diana
Coupland)
 F 10082 Mar53 (with David Whitfield) 'Marta / I'll never
 forget you'
 F 10153 Aug 53 (with Dennis Lotis & Stargazers) 'Let's walk that-a-way / Look
 at that girl'
 F 10169 Oct 53 'No escape / I confess'

Beryl TEMPLEMAN

Born at Poona India in 1922, Beryl was daughter of former jockey and horse trainer Arthur Templeman. At the age of 17 she won a talent contest in Bombay and became known to many servicemen when she sang at the Harbour Bar of the Taj Mahal Hotel there.

Beryl, an attractive blonde, had already been a regular broadcaster on All India Radio singing with the Ken Mac Band, before coming to England in November 1946. She had joined Ken as a teenager in the spring of 1939 and worked with him 5½ years before enlisting with ENSA and touring the Far East. She made several recordings in India with the Ken Mac Band.

Once in Britain she was soon on tour with the new Roy Fox outfit, making at least one record with them. Her television debut, on 'Kaleidoscope', came in December 1947, accompanied by pianist Steve Race and she also sang with Ted Heath and his Music.

Details of Beryl's further show business activities here are rather sketchy, but in June 1948 she was reported as being the wife of bandleader Leslie Holmes who had led The Londonaires Band at the American Officers Club in Munich.

In November 1954 Beryl was one of the first artists to appear on the new Embassy record label, available only from Woolworth Stores. She had already appeared on Oriole (who recorded the

Embassy sides). By mid-1958 she had recorded a further nine Embassy singles and this appears to have completed her record output. Last reports I have of Beryl is of her appearing in cabaret during the mid-sixties.

Beryl Templeman Recordings

H.M.V. (South African issue with the Ken Mac Band)

NE 800 'Here it is Monday / I saw it first'

DECCA (with Roy Fox Band)

F 8742 Feb 47 'The rickety rickshaw man (with Jack O'Hagan, Bobby Joy and The Cubs) /

Either it's love

or it isn't'
 ORIOLE

CB 1139 Jan 53 'My love is a wanderer / Take care of yourself'

CB 1154 Mar 53 'You smile at everyone / Merci cherie merci'

CB 1162 Apl 53 (with The Wondertones - a string group) 'I'd love to fall asleep / You

you you'
 CB 1163 Apl 53 (with Frank Chacksfield Orch) 'Broken wings /

I'd love to fall

asleep'
 (yes - same song on both discs)
 EMBASSY

WB 104 Nov 54 'I love Paris / If I give my heart to you'

WB 114 Dec 54 'I still believe / My son, my son'

WB 129 May55 'The man that got away / Bambino'

WB 138 Jly 55 'Dream / The man in the raincoat'

WB 151 Oct 55 'Hard to get / Have you ever been lonely'

WB 170 Feb 56 'You are my love / I hear you knocking'

WB 184 May56 'A tear fell / Don't take me for granted'

WB 210 Oct 56 'We kiss in a shadow / Lay down your arms'

(acc by Johnny Gregory

orch)

WB 235 May 57 'Cinco robles / Mangos'

WB 285 May 58 'Stairway of love / Who's sorry now'

Billy TERNENT

Billie Ternent was a versatile musician who could play any instrument in the band. He was a tough operator and a demanding but fair leader. A Geordie, born on Tyneside on 10th October 1899, he built his musical reputation during his many years with Jack Hylton.

Billy began in the business playing in a cinema trio at North Shields while still in his teens. His first broadcast was made in 1923 leading his own sextet at Fenwick's Tea Rooms in Newcastle. Moving south he did club work around London's West End where he was spotted by Jack Hylton. Joining the Hylton organisation in 1927, playing saxophone and violin, he soon became principal arranger, deputy conductor and Jack's right hand man. With the Hylton orchestra Billy toured the world until the outbreak of WW II when he secured the job of conducting the BBC Dance Orchestra, becoming the third leader to hold this position following in the illustrious footsteps of Jack Payne and Henry Hall.

During the war years Billy broadcast almost every

day from a so called "secret" location, this usually being either, Bristol, Weston-super-Mare, or later, Bangor in North Wales. His orchestra provided the music for numerous radio shows including the very popular I.T.M.A. series, for which he also wrote the signature tune.

In 1944 Billy decided to form his own band and handed over the BBC baton to Stanley Black. Playing a melodic sweet music style with plenty of showmanship, he took to the road making an enormously successful nationwide tour. Unmistakeable was the lush arrangement of his signature tune 'She's my lovely'. Two years later he was back with Hylton, conducting the orchestra on several West End shows Jack promoted. Billy still continued to broadcast regularly and led the resident band on 'Variety Bandbox'.

Two Light Programme series during 1947 were 'The Melody Lingers On' that featured his distinct sweet rhythm style and 'The Song Is Ended', recorded each week before a live audience at The People's Palace in London's Mile End Road. Both had vocals from Billy's current singers Peggy Reid and Don Emsley, with Sam Browne and The Four Ramblers added for 'The Song Is Ended'.

During the summer months of 1948 the Ternent band was resident at one of London's top hotels, The Dorchester. Regular vocalists were now Eva Beynon and Pat O'Regan, although Don Emsley did rejoin later in the year. During May 1949 the band played to its largest ever live audience when 25,000 people gathered on an airfield at Northwich near Manchester, celebrating the 75th anniversary of the I.C.I. chemical company. Most of the band's stage work was one-night-stands plus short ballroom seasons that usually included a couple of weeks at Blackpool during the summer.

For the summer season 1950 the band were resident at Butlin's Clacton Holiday Camp, with Billy spending part of the season leading the band with his arm in plaster. This was the result of a football match, where playing in goal he jumped to make a save and struck his arm on the crossbar. A keen sportsman (although a little on the chunky side), he was president of Arsenal Football Supporters Club during the fifties. His band returned to Butlin's Clacton camp the following year and to Filey in 1952.

Having worked with Bob Hope at the Bristol studios during the war, when the famous comedian toured Britain in April 1951 he requested that Billy and his band accompany him. Other star names the band supported included Gracie Fields on a visit to Germany in January 1952 and Frank Sinatra on his first UK tour during June 1953.

For twelve weeks during the summer of 1954 the band played holiday relief at various Mecca ballrooms around the country. Later the same year singer Eva Beynon who had been with Billy for about six years, left for a more settled life at London's Celebrite Club. Other singers with the band over the years included Tom Henry, Bobby Breen, Johnny Webb, Shirley Norman and Jerry Grant.

For the remaining fifties and beyond, Billy and his band toured the country playing regular concerts, plus seasons at top dance halls like Blackpool's Tower Ballroom. Still busy with his BBC

broadcasts, including his own 'Ternent Time' series, he also did a lot of shows on Luxembourg sponsored by bookmakers William Hill. During the sixties Billy returned to theatre-land and was M.D. at the London Palladium for five years.

On record he made the first four sides under his own name in 1938 while still with Hylton. Released on HMV as Billy Ternent and his Sweet Rhythm Orchestra, with vocals from Sam Browne, they provided a taste of good things to come. But it was over five years before he recorded again, now on Decca, with an early side being his signature tune 'She's my lovely'. This he followed with a string of Decca discs lasting until 1945. From here on Bill's recording output became a bit patchy, one more Decca, several sides for the small Harmony label, a couple of discs from Columbia and then nothing until 1955 when Melody Maker reported his first recording in five years, backing the singing Tanner Sisters. However in January 1952 'Gramophone' magazine had a report of Billy recording a couple of 10 inch 78's for an Asico Saturn label. These discs were reported as dance tunes and instead of labels they had a picture printed on them. Several long players appeared during the sixties including a ballroom dancing series on the Rediffusion label. Billy suffered many years of poor health, with several periods in hospital, but he carried on undaunted until finally he could fight no longer and died from leukaemia on 23rd March 1977, aged 77.

Billy Ternent Orchestra Recordings

H.M.V.	(Billy Ternent's Sweet Rhythm Orch)
BD 5341 Apl 38	'Too lovely to be true / Who knows (both v. Sam Browne)
BD 5447 Feb 39	'You started something / If this is only the beginning (both v. Sam Browne)
	DECCA
F 8357 Oct 43	'Sunday, Monday or always (v. Ken Beaumont)
	/ The flower waltz (v. Frances Dee)
F 8365 Nov 43	'She's my lovely (v. KB) / Walkin' by the river (v. Sid Buckman)
F 8369 Dec 43	'There's no two ways about love (v. SB) / Stormy weather (v. FD)
F 8370 Dec 43	'Say a prayer for the boys over there (v. FD) / The dear little isle I love (v. KB)
F 8405 Mar 44	'I have a vision (v. KB) / I wonder why (v. SB)
F 8412 Apl 44	'I wish that I could hide inside this letter (v. Irene King) / Cleanin' my rifle and thinking of you (v. KB)
F 8423 May 44	'Where are you now? (v. KB) / You're the rainbow (v. KB & Ruth Howard)
F 8432 Jun 44	'In the spirit of the moment (v. RH) / Mississippi dream boat (v. SB)

F 8483 Nov 44 'I've got a heart filled with love (*v. FD*)
/
When they ask about you (*v.*
Anita Best)'
F 8491 Jan 45 'Time waits for no-one (*v. Bunny*
Burrows) /
The same old
love (*v. RH*)'
F 9122 Mar 49 'I like riding on a choo choo (*v. Leslie*
Sarony) /
The roundabout still goes round (*v.*
Eve Beynon)'

BRUNSWICK

03969 Oct 48 (*with The Andrews Sisters*) 'You call
everybody
darling / Underneath
the arches'
HARMONY
A 1003 Jly 49 'The world is waiting for the sunrise /
I
cried for you'
A 1004 Jly 49 'Just one of those things / She's my
lovely'
A 1005 Jly 49 'Beautiful eyes (*v. Eve Beynon & Tom*
Henry) /
Clopin clopant
(*v. T.H.*)'
A 1006 Jly 49 'Have you seen Irene (*v. Don Emsley*) /
Brush those tears from your eyes (*v.*
Eve Beynon)'

(*the following two discs are labelled as Billy*
Ternent's
Strict Tempo Orch - supervised by Carl
Bryant)

A 1012 49 'Moonlight serenade / Foxtrot dance
medley'
A 1014 49 'One love (waltz) / Annabelle (tango)'

COLUMBIA

FB 3563 Jun 50 'Oh you sweet one / Dearie (*both v.*
Eve
Beynon & Bobby
Breen)'
FB 3564 Jun 50 'If I loved you / June is bustin' out all
over
(*both v. Bobby*
Breen)'
DB 2694 Jun 50 (*with Frankie Howerd*) 'English as she
is
spoken / I'm the man who's deputising
for the bull'

ASICO SATURN (*Picture Discs*)

EGX 101 Jan 51 'Across the meadow / Medley of
memories D8'
EXG 102 Jan 51 'Brumas / Medley of memories D4'

MERCURY

MB 3214 Apl 55 (*with The Tanner Sisters*)
'Penelope Jane /
Bambino'

The TERRY Sisters

Vann and Jean, the Terry Sisters, first came to notice around the beginning of 1955. An attractive, close harmony duo, they made a number of TV appearances and toured in variety, including a Lonnie Donegan package show.

Slowly working their way up the ladder of success, Parlophone eventually put them on disc in October 1957, but just as things were going nicely Jean, a red-head, was seriously hurt in a road accident. Suffering a fractured jaw and ribs, she spent over three months out of action while recovering.

Back on the road in 1958 they appeared on Jack Jackson's ITV show on Saturday 25th January and radio's 'Mid-day Music Hall' the 7th February. Over the next couple of months they were on 'Band Parade' with Cyril Stapleton and 'Workers Playtime'. On tour again they joined the Winifred Atwell show.

Parlophone Records renewed the acquaintance, without much success. The girls continued to tour at home and in Europe, until at least 1960, when Jean married businessman Terry Hillman at the West London Synagogue on 21st September. After that the duo disappeared from view, maybe they called it a day.

The Terry Sisters Recordings

PARLOPHONE

R 4364 Oct 57 'Broken promise / It's the same old
jazz'
R 4509 Dec 58 'Sweet thing (tell me that you love
me) /

You forgot to
remember'

Billy THORBURN

William Arthur Thorburn, born on 12th May 1900, was the son of 'Curly' Thorburn verger of north Kensington's Holy Trinity Church, well known in that part of London for his boy's club work. Billy learnt piano and organ at an early age, becoming organist at the church with a view to a career in serious music. But service with the Royal Flying Corps towards the tail end of the First World War introduced him to jazz and changed all that. He appeared in the service show 'R.A.Follies'.

Hooked on popular music, Billy began working in concert parties and eventually became a dance band musician with Jack Hylton's Queens Hall Roof Orchestra. In 1923 he married Ivy and a year later joined the Murray Pilcer Band at the Savoy Hotel. Billy went on to play in the band of Sydney Kyte at the Piccadilly Hotel for six months before spending five years touring with Jack Payne, becoming one of Jack's star players.

In 1936 Billy left Jack Payne to form his own strings, saxes and rhythm orchestra, going on tour in variety billed as Billy Thorburn and his Music. The band played the 1938 summer season at Bournemouth's Royal Bath Hotel. It was here that Billy discovered and signed a sixteen year old singer, Terry Devon, who became one of Britain's favourite forties vocalists. The band was one of the first to be used by Billy Butlin, playing at both his Clacton and Skegness camps during the 1939 holiday season.

In 1938 Billy celebrated his fifteenth year on radio, his first broadcasts being from Savoy Hill as Uncle Jazz on Children's Hour and he also appeared on the earliest editions of 'Music Hall'. In recognition producer John Sharman included Billy on the 'Music Hall' show broadcast 12th January 1938.

During the early years of the second war Billy and the band were regular broadcasters, but in 1942 he gave up the touring outfit and continued just as a solo pianist. Although he did form a six piece for a Combined Service Entertainment tour of Germany in 1946.

With a melodic style that never changed he built up a very successful stage career as a soloist touring the halls through to the fifties. His warm personality and unquestionable keyboard skills made him a popular entertainer (not only could he play one, he could even have built one, having spent a couple of years of his early musical training with a piano manufacturer). In September 1948 Billy was on the road in the variety show 'These Girls Make New-d-s' partnered by drummer - comedian Robbie Vincent (Enoch on radio's 'Happidrome').

Billy began recording with his original line up in October 1936, but to enable his recordings to stand out from the rest of the crowd he later adopted the somewhat unusual formula of using an organ as one of the lead instruments. Using the name The Organ the Dance Band and Me, (the Me being Billy on piano) he broadcast and made numerous records. Featured on organ were many of that instrument's top names, most prominent being H. Robinson Cleaver a classically trained musician of some repute in his own right.

Credit for the idea has to be given to organist Reginald Foort who assembled such a group, made up of session musicians, for a series of BBC programmes in 1937. On a later series the players were all drawn from Billy Thorburn's band with Foort at the organ. Parlophone, Billy's record company, decided to put the group on to disc using EMI's newly installed three manual Compton organ but, as Reginald Foort was contracted to H.M.V, used their own contract organist Robinson Cleaver to play the instrument. The first recordings of The Organ Dance Band & Me were made in April 1938.

Vocals came from some of the best including Harry Kaye, Julie Dawn, Terry Devon, Alan Kane and Bob Dale. Featured on several later recordings were a group calling themselves The Bobolinks who were assembled and led by Rita Williams, a vocalist on several other sides. Later in the fifties Billy's recordings were confined to a more strict-tempo nature.

On the 1951 Royal Variety Show at London's Victoria Palace theatre, Billy appeared in a keyboard quintette feature with Charlie Kunz, Ivor Moreton, Dave Kaye and Carroll Gibbons.

By the mid-fifties Billy had just about given up touring and in December 1957 became landlord of the Green Dragon pub near Barnet, Hertfordshire, where his petite but very able wife Ivy, who acted as his road manager during the variety years, took charge while he continued to entertain the customers. Billy died on 4th April 1971 aged 70. Organist Robinson Cleaver, who later opened a music publishing and promotion business, died in July 1987 at the age of 81.

Billy Thorburn Recordings from 1940

PARLOPHONE

(all Organ Dance Band & Me unless indicated)

F 1634	Jan 40	'Grandma's parcel (<i>George Barclay</i>) / MacPherson is rehearsing
		(<i>Terry Devon</i>)'
F 1635	Jan 40	'Down the trail of dreams / Faithful forever
		(both v. <i>George Barclay</i>)'
F 1649	Feb 40	'Scatter brain (<i>Terry Devon</i>) / An 18 th century
		drawing room'
F 1656	Feb 40	'When you come to the end of a journey / Safe in my heart (both v. <i>George Barclay</i>)'
F 1672	Mar 40	Pinocchio selection : When you wish upon a star / Turn on the old music box / Three cheers for anything // Give a little whistle / Little wooden head / Hi-diddle-dee-dee / I've got no strings (all v. <i>The Three Ginx</i>)'
F 1695	Mar 40	'They would wind him up and he would whistle (Terry Devon) / Bring out the little brown jug (<i>chorus</i>)'
F 1697	Apl 40	'Arm in arm (<i>Terry Devon</i>) / I'm praying tonight for the old folks
		(<i>George Barclay</i>)'
F 1709	Apl 40	'With the wind and the rain in your hair (G.B.) / When the rose of Tralee met
		Danny Boy (<i>T.D.</i>)'
F 1718	May 40	'Let the curtain come down (<i>George Barclay</i>) / Rainbow valley (<i>The Three Ginx</i>)'
F 1719	May 40	'Serenade of Napoli (<i>GB</i>) / Keep it dark (<i>TD</i>)'
F 1746	Jun 40	'In my dream parade (<i>George Barclay</i>) / A little King without a crown
		(<i>Terry Devon</i>)'
F 1747	Jun 40	'This year's roses (<i>George Barclay</i>) / In a little rocky valley
		(<i>Terry Devon</i>)'
F 1755	Jly 40	'Apple blossom and chapel bells (<i>George Barclay</i>) / Riding on a rainbow
		(<i>Terry Devon</i>)'
F 1756	Jly 40	'The same old lovers lane (<i>George Barclay</i>) / Save a little sunshine for a rainy day
		(<i>Terry Devon</i>)'
F 1763	Aug 40	'I'll be waiting for you (<i>George Barclay</i>) / I hear bluebirds
		(<i>Terry Devon</i>)'
F 1763	Aug 40	'By the wishing well (<i>George Barclay</i>) / Confetti on the pavement
		(<i>terry Devon</i>)'
F 1770	Sep 40	'The memory of a rose (<i>Chick Henderson</i>) / Until you fall in love
		(<i>Terry Devon</i>)'
F 1783	Oct 40	'Never took a lesson in my life / The nearness of you (both v. <i>Alan Kane</i>)'
F 1784	Oct 40	'All over the place (<i>AK</i>) / Cheerio (<i>TD</i>)'
F 1786	Nov 40	'I'll never make the same mistake again (<i>AK</i>) / If tears could bring you back

to me (TD)					sing a bright song
F 1787	Nov 40	'There'll come another day / Let the band play		(Pamela Rainer)	
			(both v. Chick	F 1950	Oct 42 'There's a job I gotta do for Uncle Sam
Henderson)				(DA) /	
F 1796	Dec 40	'Bless 'em all (Alan Kane) / Oh what a wonderful night			I've seen you
(Terry Devon)				before (PR)	
F 1797	Dec 40	'Only forever (AK) / O-Hi-O (TD)		F 1955	Nov 42 'When the robin sings his song again
F 1819	Mar 41	'She's in love with a soldier / Down every street		(DA) /	
			(both v.	Mesene)	It costs so little (Jimmy
Alan Kane)				F 1959	Nov 42 'Foxtrot Medley : Whit Christmas / You
F 1822	Mar 41	'The echo of a serenade (Wally Windsor) /		are my	sunshine / Be careful it's my heart
				//	
		I'm all alone			Three minutes
(Terry Devon)				of heaven'	
F 1831	Apl 41	'It's always you (Wally Windsor) / A little		F 1973	Apl 43 'The soldier boy from Caroline / I'll
				soon be	coming home (both v.
		steeple pointing to the sky		Alan Kane)	
(Terry Devon)				F 1979	May 43 'With my little eye / My serenade (both
F 1838	May 41	'Let's be buddies (Wally Windsor) / It's foolish		AK)	
				F 1984	Jly 43 'Seven days of heaven / Four buddies
		but it's fun (Terry		(both AK)	
Devon)				F 1990	Aug 43 'My shadow misses your shadow /
F 1843	Jun 41	'When they sound the last All-Clear / There's a		Romanesca	(both v.
		tumbledown house (both v. Wally		Alan Kane)	
Windsor)				F 1997	Oct 43 'Say a prayer for the boys over there /
F 1844	Jun 41	'I crossed the gypsy's hand with silver		What do	you think those ruby lips were
(WW) /					made for
		I've got			(both v.
sixpence (AK)				Helen Clare)	
F 1856	Jly 41	'Goodbye heartaches (Alan Kane) / Tonight		F 2000	Dec 43 'Coming in on a wing and a prayer /
				The flower	waltz (both v.
Helen Clare)					
F 1858	Aug 41	'Mr Brown of London Town (Jimmy Allen) /		Helen Clare)	
				F 2007	Jan 44 'The dear little isle I love / Happy days
		All alone with my shadow		happy	months happy years (both v. Leslie
(Helen Clare)				Douglas)	
F 1867	Sep 41	'Beneath the lights of home / When you dance		F 2015	Feb 44 'The sergeant-major's serenade / Hey
				ho It's	love again (both v. Leslie
Helen Clare)					
F 1887	Dec 41	'Ten million kisses (Julie Dawn) / I'd never		Douglas)	
				F 2026	May 44 'A journey to a star / A little smile
		never fall in love again (Kay		(both inst)	
Harding)				F 2032	Jly 44 'Sweet Rosie O'Grady / Don't ever
F 1893	Jan 42	'There's a land of begin again (Julie Dawn) /		leave me	(both
		Some sunny day		instrumental)	
(Cyril Shane)				F 2039	Sep 44 'I'm in love with someone / Don't
F 1898	Feb 42	'There'll be bluebirds over the white cliffs of		sweetheart	me' (both
		Dover (Don Adams) / What		instrumental)	
more can				F 2054	Dec 44 'When we dance at the victory ball /
		I say		Friends are friends' (both v.	
(Julie Dawn)				Alan Kane)	
F 1903	Mar 42	'If I could paint a memory / Lullaby to a hero		F 2062	Jan 45 'My dreams are getting better all the
				time / Let	the rest of the world go by (both v.
		(both v. Julie		Alan Kane)	
Dawn)				F 2074	Apl 45 'The boy next door (v. Primrose
F 1912	May 42	'Somebody else is taking my place / Sometimes		Orrocks) /	
					Down our way (v. Gene
		(both v. Julie		Crowley)	
Dawn)				F 2089	Jun 45 'The little things that mean so much /
F 1916	Jun 42	'I'll just close my eyes / That's a promise to you		You're so sweet to	
				remember'	(both v. Primrose
Adams)					
F 1935	Jly 42	'When your old wedding ring was new		Orrocks)	
(DA) /				F 2099	Sep 45 'I'll be your sweetheart / Remember
		In the blue hills of		me	(both v.
Maine (JD)				Harry Kaye)	
F 1940	Aug 42	'Tears in champagne (Don Adams) / Pennsylvania polka		F 2103	Sep 45 (piano solo) 'In a monastery garden /
(Julie Dawn)				Dearest of all'	
F 1946	Sep 42	'Don't ever walk in the shadows (DA) / Let's		F 2117	Nov 45 'I hope to die if I told a lie / Counting

the days

Harry Kaye)
F 2127 Mar 46 'Soon it will be Sunday (*v. Harry Kaye*) /

Cruising down the river (*v. Rita Williams*)
F 2135 Apl 46 'When two broken hearts get together (*v. Rita Williams*) / I'm always chasing

rainbows
Harry Kaye)
F 2145 May 46 'Love steals your heart (*v. Rita Williams*) /

Sweet dreams to you (*v. Harry Kaye*)
F 2148 Jun 46 'Let bygones be bygones (*v. Harry Kaye*) /

The bell's of St. Mary's
(v. RW)
F 2164 Aug 46 'You always hurt the one you love (*v. Rita Williams*) / Primrose Hill (*v.*

Harry Kaye)
F 2176 Oct 46 'When London is saying goodnight (*v. Rita Williams*) / Bless you (*v.*

Harry Kaye)
F 2188 Nov 46 (*with Andrew Fenner on organ*) 'Old friends are

golden friends (*v. Harry Kaye*) /

Give me the moon over London (*v. Rita Williams*)
F 2190 Dec 46 (*with Andrew Fenner organ*) 'Too many

irons in the fire (*v. HK*) / My heart isn't in

it (*v. RW*)
F 2198 Jan 47 'I'm happy for your sake (*v. Rita Williams*) /

The mission of the rose (*v. Harry Kaye*)
F 2206 Feb 47 'Each little hour / April showers' (*both v. HK*)

F 2218 May 47 (*piano with bass & drums*) 'Favourite melodies -

Smoke gets in your eyes / When day

is done /
Night and day'
F 2223 Jun 47 'That's the beginning of the end / The stars

will remember' (*both v. Harry Kaye*)

F 2232 Jun 47 'Among my souvenirs / Anniversary waltz'

Williams)
F 2235 Aug 47 'If you were the only girl in the world / How did I know' (*both v.*

Harry Kaye)
F 2241 Sep 47 'I don't want to dream again (*v. Harry Kaye*) /

Daughter daughter (*v. Rita Williams*)
F 2249 Nov 47 'I'm gonna hold you in my arms /

Mia canzone d'amore' (*both v. Harry Kaye*)

F 2266 Jan 48 'South America, take it away (*v. Harry Kaye*) /

Say what you mean (*v. Rita Williams*)
F 2272 Feb 48 'Seventh heaven of love (*v. Rita Williams*) /

Turn over a new leaf (*v. Harry Kaye*)

(*vocals on all tracks of the next twelve discs by Harry Kaye*)

(*both v.*

F 2286 Apl 48 'If you ever need a friend / A mother's lullaby'

F 2298 Jun 48 'Serenade of the bells / I may be wrong'

F 2308 Sep 48 'Heart of Loch Lomond / Rambling rose'

F 2323 Nov 48 'As your hair grows whiter / Say that you're mine'

F 2332 Jan 49 'All dressed up with a broken heart / Betty Blue'

F 2338 Feb 49 'I'd love to live in loveland / It's a wonderful world'

F 2345 Mar 49 'I'd rather be wrong than be sorry / On a slow boat to China'

F 2354 May 49 'I never knew angels told lies / Just once more'

F 2366 Jly 49 'The monkey and the organ grinder / 'A' you're

adorable'
F 2378 Sep 49 'I'll always love you / Behind the clouds'

F 2386 Nov 49 'When the world has forgotten / My dream is yours'

F 2394 Jan 50 'Ting-a-ling / My treasured memories' (*vocals on all tracks of the next seven discs by The Stargazers*)

F 2403 Mar 50 'Why is it / Mamma knows best'

F 2412 May 50 'French Can-Can polka / Bamboo'

F 2417 Jly 50 'Comb and paper polka / Hey neighbour'

F 2420 Aug 50 'Load of hay / Brumas, brumas, brumas'

F 2425 Sep 50 'Ashes of roses / Down by the old Zuyder Zee'

F 2431 Nov 50 'Goodnight Irene / The red we want is the red

we've got'
F 2442 Jan 51 'Good luck good health God bless you / Sunshine

mountain'
F 2451 Mar 51 'My heart cries for you / So goes my heart'

(*both v. The Lennox Three*)

(*vocals on all tracks of the next three discs by The Bobolinks*)

F 2460 May 51 'Mockin' bird hill / Beautiful brown eyes'

F 2465 Jly 51 'The black note serenade / The hot canary'

F 2470 Sep 51 'Too young / Sweet violets'

F 2475 Nov 51 'The little grey donkey / Hoop diddle-ee-i doo-ra-li-ay (*both v. The Song Pedlars*)

(*vocals on all tracks of the next four discs by The Bobolinks*)

F 2480 Jan 52 'Slow coach / If you smile at the sun'

F 2487 Mar 52 'We won't live in a castle / Saturday rag'

F 2493 May 52 'A kiss for every candle / Echo rag'

F 2496 Jly 52 'Auf wiederseh'n sweetheart / From the time you say

goodbye'

F 2500 Sep 52 'Meet Mr.Callaghan (*inst*) / Blackpool bounce

(v. *The*
Bobolinks')
 F 2501 Nov 52 'Little children singing (v. *The*
Hampstead
Girls) / Cotton reel (v. *The*
Bobolinks')
 F 2507 Jan 53 'Setting the woods on fire / The love of
 my life (both v. *The*
Bobolinks')
 F 2511 Mar 53 'I'd love to fall asleep / Banana fingers
 (both v. *The Song*
Pedlars')
 F 2514 May 53 'The Lambeth waltz / What a day we'll
 have
 (both v. *Doreen*
Harris')
 F 2518 Jly 53 'Just another polka / Is it any wonder
 (both v. *Doreen*
Harris')
 F 2524 Dec 53 'If you've never been in love / You,
 you, you'
 F 2527 Jan 54 'Rags to riches / Ricochet'

(all the following sides are by Billy Thorburn's Strict
 Tempo
 orchestra without vocals)

F 2531 Mar 54 'Changing partners / Luxembourg
 polka'
 F 2535 May 54 'Bell bottom blues / Bimbo'
 F 2537 Jly 54 'Secret love / Jilted'
 F 2539 Oct 54 'If I give my heart to you / Now and
 forever'
 F 2544 Dec 54 'Happy days and lonely nights / Santo
 Natale'
 F 2548 Feb 55 'It's a woman's world / No more'
 F 2552 May 55 'Give me your word /
 If anyone finds this I
 love you'
 F 2553 Jun 55 'Stowaway / Tika tika tock'
 R 4075 Oct 55 'John and Julie / Everwhere'
 R 4125 Jun 56 'Bring me a bluebird / Old pi-anna rag'
 R 4153 Mar 56 'Jimmy unknown / Ooh bang giggilly
 jang'
 R 4190 Jly 56 'The happy whistler / The birds and
 the bees'
 R 4221 Oct 56 'A woman in love / Autumn concerto'
 R 4276 Feb 57 'True love / Singing the blues'

The Three Deuces

This Canadian vocal group first came to Britain in 1953 as the Johnny Paul Trio, its three members being Johnny Wacco, Paul Summerville and Shane Rimmer. They toured in variety, broadcast and appeared on television, without making much impact on the English public and a year later returned home.

Determined not to give up, a private recording they made was sent to agent Tito Burns in London and he advised them to come back. So in February 1955, now billed as The Three Deuces (perhaps hoping to emulate the success of The Four Aces?) Johnny, Paul and Shane joined up with the Carl Barriteau band on a 12 week tour of Mecca ballrooms. This they followed with a spot in the touring show 'Here Comes Sabrina' (remember her!) finishing the year in cabaret at the Dorchester Hotel.

Late 1956, now touring in a variety package with Singer Janie Marden and trumpeter Kenny Baker, they were described as "a slick, showy, vocal group and good visual entertainment". By then Shane Rimmer had left, to be replaced by Ray Marlowe. The summer of 1957 found them in the holiday show 'Let's Have Fun' at Blackpool's

Central Pier, a venue they returned to more than once. On radio, they were an act that kept popping up on the 'Workers Playtime', 'Mid Day Music Hall' type of shows.

In July 1955 Columbia put them on disc, combining the oldie 'Have you ever been lonely' with a new number 'Snuggle up' and this appears to have been the full extent of their catalogue. Over the years the group combined their activities here with work across North America and on the Continent.

Although I have no positive proof, it must be very likely that the original third member of the trio was the same Shane Rimmer who became an actor, probably best known as the voice of Scott Tracy in the television series 'Thunderbirds'. Shane Rimmer, the actor, was born in Canada in 1932 but settled in London around the mid-fifties, where he was soon in demand as a supporting actor, appearing in at least three 'Bond' films.

Three Deuces Recordings

COLUMBIA

DB 3642 Jly 55 'Snuggle up / Have you ever been
 lonely'

The Three Monarchs

Although billed as a comedy act, they were all first class musicians. Three harmonica players, they had all been in the business before forming the act in 1946. Regulars on 'The Forces Show', they built up a large following from their radio airings. But it was on stage and television that they really came into their own with their excellent comedy routine.

The three were Eric Yorke, Jimmy Prescott and Les Henry. (Originally known as 'The Monarchs' there had been four, but when Johnny Crowe left they added 'Three' to the billing)

It was Les, as 'Cedric' with the squeaky voice, black goatee beard and melancholy look, who put most of the humour into the act, but without the whole trio's perfect timing it wouldn't have worked.

The Three Monarchs toured extensively in variety at home and abroad, including seasons in South Africa and Las Vegas. They made many appearances at that pinnacle of the profession, the London Palladium and were regulars on the 'Black and White Minstrel Show' during the sixties.

David Conway took over from Jimmy Prescott in 1961 and the act continued throughout the seventies. Then Eric more or less retired, but Les 'Cedric' Henry still carried on solo through till the nineties. Eric Yorke, who had started with Carroll Levis in 1936 billed as 'The Harmonica Kid', died on 8th February 1998 aged 69.

Les Henry (real name Henry Leslie) began in show-business after winning Butlin's solo harmonica championship in 1938, judged by Larry Adler. During the war he did some service concerts with Spike Milligan and Harry Secombe and afterwards was offered the chance to join their new radio show The Goons, but had to decline as he had signed up with the Monarchs. Using the name Cedric Monarch he was still performing a solo comedy and music routine almost up until his death aged 86 on 13th January 2007.

I'm only aware of one recording by The Three Monarchs, but there may have been others.

MELODISC

P 218 Sep 54 'Blow blow boogie / Cook a hoop'

Sidney TORCH

Arranger-composer-conductor-organist, Sidney Torch was all of these and more. He was often described as having two careers, the first as an organist pre-war and the second as a conductor-arranger afterwards. A Londoner, he was born on the Tottenham Court Road in 1908, Sidney began tuition on the piano at a very early age and started appearing in concerts as a professional classical pianist when he was only 14.

After eight years of touring around the country, Sidney returned to London and turned his attention to the cinema organ, at the time becoming fashionable. Self taught on the instrument, his style was somewhat unconventional and helped to popularise the organ with the general public. Due to the time lag between pressing an organ key and the sound emerging from the pipes some feet away, few had considered playing rhythmic numbers on the beast. But in his ignorance Sydney just went ahead and did it, and it worked.

As one time featured pianist with Emanuel Starkey and his Orchestra at the Regal Cinema, Marble Arch, he now returned there as a solo organist, assistant to the great Quentin Maclean and then Reginald Foort. The Christie organ at the Regal (that later became the Odeon) was probably the largest in Europe at the time. When Maclean left Reginald Foort took over, but by the early thirties Sydney had replaced them both as head organist.

In 1934 he transferred to the Regal, Edmonton and continued the series of Columbia recordings that he had begun at Marble Arch. Sydney also made several recordings on the organ at the State Theatre, Kilburn. Sidney made many broadcasts during the thirties as a cinema organist.

During his wartime service as an air-gunner in the Royal Air Force, Sidney became organist on the 'Merry-go-Round' radio series and conducted the R.A.F Concert Orchestra.

After the war he joined the Queens Hall Light Orchestra, taking over as leader when Charles Williams retired. He recorded with them on Columbia, while leading his own orchestra on Parlophone. Memorable tunes of the period, used as radio themes, were 'Coronation Scot' (for Paul Temple) and 'Horse Guards - Whitehall' (for Down Your Way).

As a composer Sidney wrote several pieces of light music including 'The London Transport Suite', 'Going for a ride', 'Trapeze waltz', 'Cornflakes', 'Comic cuts', 'Fandango', 'Shooting stars', 'Romany rhapsody', 'All strings and fancy free', 'Duel for drummers' and the theme for radio's 'Much Binding in the Marsh'.

When, in 1953, the BBC created its 'Friday Night Is Music Night' format, it was to Sidney they turned to lead the newly formed BBC Concert Orchestra on the programmes. Associated with the show for nearly two decades he became known to many listeners as Mr. Friday-Night.

A bit of a disciplinarian, with a rather stern look, he rehearsed his musicians exhaustively, but they all respected him for his superb professionalism and undoubted talent.

Sidney, who was married to BBC producer Elizabeth Tyson, was awarded the MBE in 1985 for his service to music. He died in retirement at Eastbourne on 16th July 1990.

Sidney Torch Post-War Recordings

(he also recorded a lot of 78's on music publisher's labels that were not available to the general public)

PARLOPHONE		<i>(Sidney Torch and his Orchestra)</i>	
		E = 12 inch R = 10 inch	
E 11451	Jan 47	'London Fantasia (two parts)	<i>(composer Clive Richardson on piano)</i>
E 11452	Feb 47	'The Great Waltz (two parts)'	
R 3026	Mar 47	'Gypsy Love Waltz selection'	
R 3031	May 47	'Merrie England dances'	
E 11454	May 47	'The haunted ballroom waltz / Destiny waltz'	
E 11455	Jly 47	'The Merry Widow selection'	
R 3049	Aug 47	'Samba sud / The donkey serenade'	
R 3053	Sep 47	'The Maid of the Mountains selection'	
E 11456	Oct 47	'Concerto in jazz <i>(Donald Phillips)</i> (two parts)'	
R 3065	Nov 47	'All strings and fancy free / Guaracha'	
E 11458	Jan 48	'Oklahoma selection'	
R 3084	Feb 48	'Intermezzo - Souvenir de Vienne / Hora	
		stacato'	
E 11459	Mar 48	'Atlantis (two parts)'	
E 11460	Apl 48	'Hungarian rhapsody No.2 (two parts)'	
R 3111	Jun 48	'Estudiantina waltz / Espana'	
R 3114	Jly 48	'My waltz for you / Jealousy'	
R 3135	Oct 48	'La Paloma / Speakeasy'	
R 3140	Nov 48	'Sabre dance / La golondrina'	
R 3161	Jan 49	'Jumping bean / Fandango'	
R 3171	Mar 49	'The tritsch-tratsch polka / Caribbean caprice'	
R 3185	Apl 49	'Valse des folies / Dolores waltz'	
E 11465	May 49	'Tambourin chinois / Ritual fire dance'	
R 3201	Jun 49	'Spinning wheel / A song by the way'	
R 3203	Jly 49	'Slaughter on Tenth Avenue (two parts)'	
R 3211	Aug 49	'The Dancing Years selection'	
R 3218	Sep 48	'Tango bolero / Andalucia'	
R 3224	Oct 49	'Fiddler's folly / Paddle boat'	
E 11469	Nov 49	'A children's overture <i>(Roger Quilter)</i> '	
R 3238	Dec 49	'Entrance of the little fawns / Beachcomber'	
R 3245	Jan 50	'Intermezzo from Act 2 of The Jewels of the	
		Madonna / Gold	
		and silver'	
R 3251	Feb 50	'Spanish Gipsy dance / The red sombrero'	
R 3264	Mar 50	'Song of the mountains / Obsession'	
R 3270	Apl 50	'Comedians' gallop / High heels'	
R 3284	May 50	'Pique Dame overture (two parts)'	
E 11475	Jun 50	'Mexican festival: Mexican hat dance / La cumparsita / El vaquero / Ceilito /	
		Ay ay ay / La	
		cucaracha'	
R 3307	Aug 50	'Imperials echoes march / Semper fidelis'	
R 3313	Sep 50	'Mediterranean concerto (two parts)'	
R 3320	Oct 50	'Television march / Holborn'	
R 3331	Nov 50	'Going for a ride / Dreaming'	
R 3348	Jan 51	'The petite waltz / Elfinette'	
R 3355	Feb 51	'Pan-American fantasy (two parts)'	
R 3368	Mar 51	'Kiss Me Kate selection'	
R 3375	Apl 51	'A rainy day refrain <i>(with The Torch</i>	

Singers) /

you waltz'
 R 3386 May 51 'Siboney / Serenata'
 R 3399 Jun 51 'Tzin tzun tzan / Yaass'
 R 3406 Jly 51 'Comic cuts / Galloping Major'
 R 3418 Aug 51 'Barwick Green (*The Archer's signature tune*) /

La

muse legere'
 R 3428 Sep 51 'Deserted ballroom / Tabu'
 R 3438 Oct 51 'Victor Herbert fantasy (two parts)'
 R 3456 Nov 51 'Cresta run / Nola'
 R 3467 Dec 51 'Fiddlin' for fun / Domino'
 R 3471 Jan 52 'Canadian capers / Devil's dance'
 R 3478 Jan 52 (*with Wally Peterson*) 'A girl named Mary and a boy named Bill / When the world was young'
 R 3488 Feb 52 'The thunder and lightning polka / Valse gries'
 R 3498 Mar 52 'The stars and stripes forever /

Sambre

et meuse'
 E 11497 Apl 52 'Caprice Viennois / Praeludium and allegro'
 R 3520 May 52 'Blaze away / Shortcake walk'
 R 3536 Jun 52 'Just one of those things / On a spring note'
 R 3548 Jly 52 'Coronation Scot / Waltzing cat'
 R 3556 Aug 52 'Liebesfreud / La gitana'
 R 3578 Oct 52 'The hour of meditation / Ecstasy'
 R 3641 Feb 53 'Cry my heart / Penny whistle song'
 R 3642 Mar 53 'Theme from The Last Rhapsody /

Without

my lover'
 R 3674 Apl 53 'The kiss / Meandering'
 R 3691 Jun 53 'Cornflakes / Magic circles'
 E 11510 Jly 53 'Chu Chin Chow selection'
 R 3732 Sep 53 'A Canadian in Mayfair / Mantilla'
 R 3758 Nov 53 'Blue night / Tropicana'
 R 3795 Jan 54 'Theme from Front Page Story / Julie'
 R 3809 Feb 54 'Moonlight serenade / So little time'
 R 3827 Mar 54 'Song of the Maggie / Desire'
 R 3965 Jan 55 'Song of the sea / Majorca'
 R 4024 Jun 55 'The Dam Busters march / Sweet seventeen'
 R 4113 Dec 55 (*with Bert Weedon on guitar*) 'China boogie /

Stranger

than fiction'
 R 4198 Sep 56 'Theme from Reach for the Sky /

Bicycle belles'
 COLUMBIA

DX 1241 Apl 46 (*conducting a Symphony Orchestra on two DX 1242 12 inch 78's promoted by The Daily Mail in aid of the Cinematograph Trade Benevolent Fund*)
 featuring 'Scenes from notable British Pictures
 Stanley Holloway, Raymond
 Huntley, Michael Redgrave, Rosamund John, John
 Mills, George Formby, Margaret Lockwood,
 Phyllis Calvert, Eric Portman, Anton Wallbrook and
 Robert Donat'

(*on the following Columbia recordings Sidney is conducting the Queen's Hall Light Orch*)

DX 1458 Feb 48 'Dedication / Illusion and themes
 of Paris' (*both from the film Idol*)

DB 2406 May 48 'Coronation Scot (*Paul Temple theme*) /

The Horse Guards - Whitehall
 (Down Your
 Way theme)'

DB 2421 Jly 48 'Jamaican rumba / Le Boulevardier'
 DB 2436 Sep 48 'Portrait of a flirt / Music in the air'
 DB 2456 Nov 48 'Dance of an ostracised imp / Shooting star'
 DB 2479 Jan 49 'Petite suite de concert (pt's 1 & 2)'
 DB 2480 Jan 49 'Petite suite de concert (pt's 3 & 4)'
 DB 2498 Apl 49 'Wellington Barracks / Wayfarer's song'
 DB 2564 Aug 49 'Song of Capri / Pale moon'
 DB 2867 Jun 51 'Nell Gwyn overture (two parts)'

H.M.V.

B 9948 Aug 50 (*with Allan Jones*) 'My foolish heart /

Forever mine'
 B 9984 Nov 50 (*with Donald Peers*) 'Beloved be faithful'
 B 9989 Nov 50 (*with Allan Jones*) 'All my love / Mona Lisa'
 B 10002 Dec 50 (*with Donald Peers*) 'Me an my imagination /

Hors

d'oeuvres'
 B 10038 Mar 51 (*with Harry Dawson*) 'Stay awhile and listen to my song / My love for you'
 B 10068 May 51 (*with Harry Dawson*) 'Life's desire /

I'll always
 love you'
 DECCA

F 11721 Aug 63 'The trapeze waltz / Soft shoe shuffler'

Bruce TRENT

From the Channel Island of Jersey, the youngest of twelve children, Bruce, who trained as an architect, spent much of the thirties and forties playing bass and singing in the bands of such eminent leaders as Jack Hylton and Jack Payne.

Born in 1912, he had always been keen on amateur dramatics and learned to play string bass and guitar. Having played in local small groups, in 1936 he joined Les Haskell's Band during their summer season at St. Helier, Jersey and afterwards came back to London with them. During the winter he moved to Tilly's Ballroom in Newcastle and then back to join Len Hayes at London's Paradise Club, before spending the 1937 summer with Eddie Carroll and his Band on the Isle of Man. For the winter he crossed back over the water to Liverpool joining the Sonny Farrar Band at the Lewis's Store Restaurant. Now being noticed, early in 1938 he was signed by Jack Hylton. He toured with them as far afield as the Paris Opera House and appeared at the London Palladium in Hylton's stage production of the radio show 'Bandwagon'.

The early war years saw Bruce with Jack Payne, but in 1942 he made a career move that was to shape the rest of his professional life. He joined the cast of the stage musical, 'Dubarry was a Lady, that opened at His Majesty's Theatre on 22nd October 1942. Following this he appeared in Cole Porter's musical 'By Jupiter', but within a few weeks was called-up into the Royal Engineers.

During WWII Bruce appeared in 'Stars In

Battledress' and guest sang with Glenn Miller's AEF Band on a couple of their broadcasts.

After the war years, with his powerful baritone voice (and a 6ft. 2in. frame to match), Bruce returned to the musical stage, touring as Prince Karl Franz in Sigmund Romberg's 'The Student Prince' with Carol Lynne (who became Mrs. Bernard Delfont). Over the years he played a number of big musical roles in shows like 'Brigadoon', 'Goodnight Vienna', 'Carissima', 'Rainbow Square', 'The Desert Song' and 'Plain and Fancy'. He made a successful tour of Australia in the musical 'Bells Are Ringing'.

On radio he broadcast regularly including 'Songs for Saturday' with Rita Williams and from May 1952 not only sang on, but also introduced 'These Were the Hits'. He was a regular on Jack Payne's series 'Say it with Music' and was a natural for the concert style show 'Friday Night Is Music Night' that began in 1953 and was still running over forty years later.

One of the many West End roles for Bruce was as Prince Charming in the 1958 Coliseum pantomime 'Cinderella' with Tommy Steele, Yana, Jimmy Edwards and Kenneth Williams. A Decca LP (LK 4303) recording of the show was available. Bruce did other pantos including 'Sleeping Beauty' with Jimmy Jewel and Ben Warriss at Birmingham Hippodrome in 1960.

Still topping the bill, Bruce made some successful London Palladium appearances well into the 1980's. He proved he still had a very smooth singing voice when he sang a few songs at a special Green Room Club (he was chairman) celebration for his 80th birthday on 22th August 1992. Bruce died at his Surrey home on 19th November 1995, survived by his wife of 55 years Mary, three sons and a daughter.

On record Bruce doesn't seem to have received the attention he deserved. His first recordings were with Jack Hylton's Orchestra in 1938, playing bass while adding the vocal on several sides. His 1953 Philips recordings are songs from the revue 'Wish You Were Here' in which he starred at the London Casino.

Bruce Trent Post-War Recordings

DECCA (acc by Phil Green Orch)

F 8637 Jly 46 'Forever Amber / The bell's of St. Marys'
F 8722 Jan 47 'A voice in the night / Spring is here again'

PHILIPS (acc by Cyril Orndel Orch)

PB 200 Nov 53 'Wish you were here / They won't know me'
PB 203 Nov 53 'Where did the night go (with Elizabeth Lerner)
/ Mix and mingle'

The Tunes

A vocal chorus, they were in fact The Mike Sammes Singers and sang on Woolworth's Embassy records.

The Tunes Recordings
EMBASSY

WB 226 Feb 57 'I saw Esau / Red light, green light'
WB 231 Mar 57 'Whatever Lola wants / Heart'
WB 234 Apr 57 'Gonna get along without ya now / Marianne'
WB 245 Jun 57 'Yes, tonight Josephine / Little darlin''
WB 250 Aug 57 'I'm gonna sit right down and write myself

a letter / I like your

kind of love'

WB 259 Oct 57 'Whole lotta shakin' goin' on / That'll be the day'

Joan TURNER

Joan was a sort of female Harry Secombe, just as much at home playing the fool as she was airing her multi-octave voice. Always bubbling with fun, Joan seemed to prefer comedy roles and from the late forties and throughout the fifties and sixties could be found on tour in variety and doing seaside summer shows and winter pantomimes, putting both sides of her talent to good use.

Joan appeared on the November 1954 Royal Variety Performance at the London Palladium, in a 'Music for You' feature with Eric Robinson's Orchestra. She then stayed in town, moving over to The Adelphi Theatre in The Strand, for a three month season in 'The Talk of the Town' supporting comedians Jimmy Edwards and Tony Hancock. This was much the same show that she had been in all summer at Blackpool's Opera House. Born in Belfast on 24th November 1922, Joan celebrated her 34th birthday back on the stage of The Adelphi again, during the last night of the Variety Club's 'Lady Ratlings on Parade' show.

Always popular on radio, she was a regular on 'Star Bill' and during 1956 joined Ronnie Carroll and The Hedley Ward Trio on the series 'Calling the Stars'. During the late fifties and into the sixties she was touring to much success in her one woman show 'An Evening with Joan Turner' that included comedy, a host of impressions and of course an ample helping of her amazing singing voice.

Unfortunately behind all this talent Joan had something of an unpredictable temperament often fired up by her well known drinking and gambling habit. This was an addiction that saw her sacked from a number of productions and in 1977 she was declared bankrupt. Joan then tried to change her luck in America working casinos, but failed to make any impression. Back in Britain a part in the TV soap 'Brookside' during the early nineties was short lived, again due to her unreliability. In 1977 she opened with Roy Hudd in a stage revival of 'Oliver' but lasted only two weeks after a disagreement with the producers.

After this, twice married and twice divorced Joan returned to the States where she eventually finished up living the life of a bag-lady in a church refuge hostel. Brought back to Britain by friends and family her final days were spent in sheltered accommodation in Surrey, where she died 1st March 2009.

Joan's eight octave voice, with high notes reportedly higher than Yma Sumac, appears to have made it on to very few discs, but she did make one LP 'Joan Turner Workshop' (Decca LK4609).

Joan Turner Recordings
PHILIPS

PB 277 May54 'The shadow waltz / The homecoming waltz'

(acc by Wally Stott orch)
PYE

N 15674 Jly 64 'The girl from Ipanema / Little birds'

DECCA

F 13337 Aug 72 'Where am I going? / With love'

~~~~~ V  
~~~~~

Ricky VALENCE

Despite being labelled as a 'One Hit Wonder' for his recording 'Tell Laura I love her', that one hit went to the very top of the U.K. charts giving him the added success of being the first Welshman to have a No.1 record (Shirley Bassey had already been the first Welsh woman).

Born David Spencer on 10th April 1939 at Ynysddu a South Wales village, he really only just scrapes into the time limit of this book having only begun his singing career at the very end of the fifties. Whilst singing in local clubs, he had a number of day jobs including a spell in the mines, a milkman, shop-assistant and swimming pool life guard. Eventually "discovered" he was invited by Columbia to record a cover version of Ray Peterson's U.S. hit 'Tell Laura I love her'. A controversial record the original was branded a "death disc" as it tells the story of a young driver killed in a crash with his last message being to his girl-friend Laura. Ricky's version was condemned by the British Safety Council and banned by the BBC, but despite this - or probably because of it - got continuous air-play on Radio Luxemburg and sold over 150,000 copies a week. Spencer's choice of stage-name was also contentious, as many assumed it was a variant of Richie Valens a successful American singer who died in February 1959 in the same air crash that killed Buddy Holly and the Big Bopper. Valence has always strongly denied this was so.

Riding on the success of his No.1 hit, Ricky appeared on numerous radio and TV shows and toured in variety pop shows. His 1961 follow-up disc 'Bobby' was another gloomy tale about a girl dying in hospital. There were several other discs but none replicated the success of his first hit and eventually Ricky Valence faded from the scene. He is reported as having suffered a nervous-breakdown and become a born-again Christian. In latter years, like many of his contemporaries, he has been living in Spain, playing cabaret in the many local clubs frequented by the native and visiting Brits. I am told, although I didn't see it myself, he was on a Welsh TV chat show during April 2012.

Ricky Valence Recordings
COLUMBIA

DB 4493 60 'Tell Laura I love her / Once upon a time'

DB 4543 60 'Movin' away / Lipstick on your lips'

DB 4586 61 'Jimmy's girl / Only the young'
DB 4592 61 'Why can't we / Fisherboy'
DB 4680 61 'Bobby / I want to fall in love'
DB 4725 61 'I never had a chance ' It's not true'
DB 4787 62 'Try to forget her / At times like these'
DB 4864 62 'Don't play No.9 / Till the final curtain falls'

DECCA

F 12129 65 'Face in the crowd / Six boys'

CRYSTAL *(as Jason Merryweather)*

CR 7004 69 'My summer love / Abigail'

Dickie VALENTINE

An easy going, good looking, likeable singer, not very tall and a bit overweight, with a warm voice no better or worse than many others, as he often said "he couldn't understand why people paid to come and hear him sing". But the fans (and I admit I was one of them) did and they loved him, making it such a great shame that he had to die so young.

He was born Richard Bryce on 4th November 1929, the son of a lorry driver. His introduction to show business came very early, modelling baby clothes, and by the time he was four young Richard had appeared in two films. He was in Jack Hulbert's 1932 comedy-musical 'Jack's The Boy'.

On leaving school, where he was always being admired (or getting into trouble) for his impressions, he decided to be a window dresser at one of Manchester's large department stores, but this meant starting in the packing and delivery room, something he soon tired of, so seeing an advertisement for a call boy at the Palace Theatre, he applied and got it.

During his National Service, as a trooper with the Royal Tank Regiment out in the Middle East, it was in camp concerts that he first found people were willing to listen to him, especially when he tried out some of his impersonations. This convinced Dickie that instead of working behind the scenes in the theatre, he would like to be out there on stage.

On demob, the Bryce family having moved back down south to London (he was born in St.Pancras), Dickie found another call boy job at the famous Palladium Theatre. But this didn't last long because he was sacked for being cheeky to the head commissioner. What must have at first seemed bad luck turned out to be a stroke of good fortune when he soon found similar employment at His Majesty's Theatre in London's Haymarket.

Appearing at His Majesty's in 'Follow the Girls' was Canadian musical comedy star Bill O'Connor and when he heard Dickie singing and learnt of his ambition, suggested he take voice training. When Dickie pointed out that on his wages he couldn't afford to, O'Connor, aware of the lad's potential, offered to finance him until he was earning enough to pay him back.

This was in 1947 and the following months were enlightening times for Dickie. Feeling over confident when he appeared on a Carroll Levis Discoveries show, he made a complete mess of it and was booed off stage. So, learning the hard way, when he later got a spot on a television

teenage talent show he did a lot better and was re-booked for an 'In Town Tonight' broadcast on 18th April 1948.

Cabaret bookings at the Panama and Blue Lagoon clubs boosted his confidence again, and when music publisher Syd Green heard him, he arranged for an audition with Ted Heath. Trying Dickie out on a couple of Swing Sessions, Ted soon realised his worth and signed him to a five year contract on 13th February 1949. The next day Ted suggested that Richard Bryce change his name and as it was Valentine's Day, Dickie Valentine was born, making his first broadcast with the band on 28th February.

Right from the start Dickie became a popular member of the outfit, especially with the young ladies, many who previously had probably not given the Heath band a second listening. On air with the Heath Music on 10th August 1949, he sang 'Without a song' and 'Melody Maker' reviewer Maurice Burman said "He has a nice voice but is weak in delivery and needs a little more sophistication".

No singer could have wished for wider experience, dance hall, variety theatre, West End hotel, television, radio and record, at home and abroad. When he first joined Ted Heath, Dickie was still available for some solo work and during 1951 played in cabaret at both the Cafe Anglais and Celebrite Restaurant. Alongside Ted's other singers Lita Roza and Dennis Lotis he appeared with the band on their regular radio and television appearances that included the Radio Luxembourg series 'The Toni Twins' sponsored by Toni Home Perm. He popped up several times as a solo artist on radio's 1953 comedy and music series 'Hi Neighbour', that also featured Denny Dennis, The Tanner Sisters and the Sid Phillips Band.

Dickie had a taste of it all during those five years, but even though he enjoyed just about every minute of it when 1954 arrived he knew he had to prove himself by going solo. Quite a chance to take, for he knew he could never return to the Heath band and to join any other would have been seen as a downward step.

So when he stepped on stage on Easter Monday the 19th April 1954, at Manchester's Palace Theatre on his solo variety debut, it was with some trepidation. Not only had he returned to where it all began he had also crossed the divide from a £40 a week band singer to a £250 a week star, and a star he certainly proved to be. Dickie had already tried out his solo act for the benefit of his fan club a week earlier, inviting 500 of them to a preview at the Cafe Anglais on Sunday 11th April.

The day before his variety opening he had played to two capacity houses at the Blackpool Palace Theatre, even though Nat King Cole was at the Opera House only yards away. In fact they got the best of both by going to see Dickie, as one of his impersonations was of Nat. Over the years Dickie had polished his talent for impersonations and his stage act included a fair share with Mario Lanza, Billy Daniels and a Johnnie Ray that sounded more like Johnnie than the man himself.

Dickie's first recording, backed by Ted Heath and his Music, was 'That lovely weekend' a song written by Ted and his wife Moira. A big war-time hit, whether it came too late or as suggested Ted didn't think it good enough, it was never issued

until it appeared on a nineties CD. During his years with Ted Heath, Dickie had made several records on the Decca label (and one for Melodisc) with the boss's agreement, although usually not with the Heath band. Of these 'Broken wings', 'All the time and everywhere' and 'In a golden coach', all from 1953 (Coronation year explains the latter) were chart successes making positions 12, 9 and 7 respectively.

The first of Dickie's 'solo' recordings, still with Decca, was in fact a duet with Joan Regan on the fun numbers 'Cleo and me-o' and 'Pine tree pine over me'. 'Endless' that just squeezed into the top twenty at No.19 came next, but it was his November 1954 release 'The finger of suspicion' that was to put Dickie on top. An American tune it wasn't very successful over there, so when Dickie recorded it neither the record company or the publisher put much effort in promoting it and consequently it was about six weeks before it got a play on radio. When it did it turned into an almost overnight hit, and its issue in the States prompted further versions of the song.

When it entered the N M E Top Twenty chart the week ending Saturday 18th December it went straight in at No.7. The next published chart was for the first week of 1955 and there it was at No.1. Nudged into second place by Rosemary Clooney doing a 'Mambo Italiano' for one week, it hopped back on top for two more weeks before slowly easing back down, but not disappearing until April.

During this time Dickie's other November 1954 release 'Mister Sandman', that also entered on 18th December had been winning the battle with versions from The Chordettes and The Four Aces rising to No.5 in the first week of February and staying in the chart only two weeks less than 'Finger of suspicion'.

While all this was going on Dickie had recorded 'A blossom fell'. Released in January 1955 it entered the charts the week ending 19th February, rose to No.9 and finally dropped out the end of April.

Needless to say all this record success and resulting radio and television exposure (he was one of the first stars to appear on 'Sunday Night at the London Palladium') ensured full house signs during Dickie's first year in variety. A year that included a summer season at Blackpool Palace Theatre with Des O'Connor and a six week winter holiday show 'Wonderful Time' at the Empire Glasgow with Bonar Colleano.

During 1954 Dickie aired regularly on 'The Forces Show' with Eve Boswell and from May broadcast each Wednesday evenings on his own Radio Luxembourg show 'Valentine's Night' supported by the Don Phillips Quintet. Don also toured with him in variety as his piano accompanist. In November Dickie was chosen to appear on the Royal Variety Performance from the London Palladium, in a Record Rendezvous feature with Guy Mitchell, Frankie Laine, Max Bygraves, David Whitfield and old boss Ted Heath and his Music. Dickie also visited America where he was seen coast to coast on Ed Sullivan's 'Toast of the Town' show. During the visit he achieved one of his ambitions when he met Perry Como.

But without a doubt the most important day in 1954 for Dickie Valentine was a certain Wednesday in October. When in June he

announced his engagement to 22 year old ice skater Elizabeth 'Betty' Flynn from Glasgow (they chose the ring at the same Camden Town jewellers Dickie's parents had used twenty-six years earlier), sceptics said his young female fans would desert him. But on the day, 27th October, at Caxton Hall Registry Office, Westminster, over 4,000 of them turned up to cheer on the happy couple. That evening and the rest of the week Dickie was appearing in variety at the Chiswick Empire and on the following Sunday rehearsing for the Royal Variety Show on Monday 1st November, when Betty joined Her Majesty the Queen and the Duke of Edinburgh as she proudly watched her husband perform on the London Palladium stage. At the presentation afterwards the Duke of Edinburgh remarked to Dickie that "this was a fine way to spend a honeymoon". But the couple did manage to snatch a couple of days break in Paris later that week.

During the early months of 1955 'Wonderful Time' went on a tour of variety theatres until 11th April when for two weeks Dickie was back at the Palladium. Now the ex-call boy, who had been sacked by this distinguished establishment, returned as top of the bill and became the first British singer to command the position there since Donald Peers in 1950.

From June he was up in Blackpool again for the season, this year at the Hippodrome with Bonar Colleano. On stage he made much of his comic side and the versatility of his impersonations, doing a version of George Sanders presenting 'Family Favourites' with Nat King Cole and Billy Daniels singing 'Knees up Mother Brown', plus funny take offs of Edward G Robinson, Jerry Lewis and Mario Lanza. Never left out was his superb Johnnie Ray as this always left the audience crying for more.

On 1st August Dickie joined other holiday show performers on Arthur Askey's 'Hello Blackpool Playmates' broadcast. Further series of his 'Valentine's Night' Luxembourg show continued, and in December he played in his first pantomime, 'Aladdin', at Newcastle's Theatre Royal.

Christmas 1955 was also to give Dickie his second No.1 record with 'Christmas alphabet'. This was the first of several seasonal recordings he made. Entering at No.12 at the end of November, it was at No.1 the week before Christmas and stayed there three weeks, before Bill Haley's 'Rock around the clock' which it had pushed off the top was back up there again.

Of Dickie's other 1955 releases 'I wonder' had during its 15 week chart life made No.4 in mid-July. Extra special, not just because it made it to No.15, was 'That old pi-anna rag' a collaboration between Dickie's wife Betty and his pianist Don Phillips. A request for a duet version with Decca's "queen of the keyboard" Winifred Atwell was turned down by her.

Probably the biggest event of 1956 for Dickie was the birth in February of daughter Kim. At the time he was still appearing in panto at Newcastle and it was several days before he was able to visit his wife and baby in London.

The year otherwise was much as before, a lot of travelling in variety, two weeks at the Prince of Wales Theatre with Jerry Colonna in October, followed by a three week tour of service camps in

Germany. He ended the year as Wishy Washy in 'Aladdin' again, this year at Liverpool's Royal Court theatre.

Dickie was also on the Light Programme's seasonal offering 'Puss in Boots'. Written by Johnny Speight and Dick Barry it starred Frankie Howerd with Dennis Price, Carole Carr, Sabrina and Billy Ternent and his Orchestra. In July 1956 Dickie had begun his ITV series 'The Dickie Valentine Show', in which he was supported and sometimes overshadowed by comedian Peter Sellers. But as the Melody Maker review put it "Dickie, with his good natured charm, is way ahead of any other British male singer". It's not surprising that year after year he was voted top British male vocalist in the music press polls.

Of Dickie's 1956 recordings only 'Christmas island', one of two seasonal recordings that year, was a chart success reaching No.8. Maybe he sensed he was fighting a somewhat losing battle against the advancing rock tide, because his other Christmas record was a rock and roll party medley, a disc he later said he regretted making. The following year was similar with just 'Snowbound for Christmas' making No.28 for one week in December 1957.

As well as variety Dickie's 1957 diary included some cabaret work and two visits to America (where on record he was now labelled as Dick - Dickie not considered to be manly enough!). In March Betty presented him with their second child, a boy named after his dad.

On Radio Luxembourg he made up one third of a new series 'The Three D's', a programme of messages and song from both sides of the Atlantic with Doris Day and Dean Martin supplying the Stateside input. I.T.V. transmitted his new 'Monday Date' series from 24th June with Shani Wallis his regular partner, and during the autumn months Dickie was host on four editions of 'Sunday Night at the London Palladium'. Pantomime that year was a change of role, playing Buttons in 'Cinderella' at Newcastle's Theatre Royal.

Despite changing musical tastes, Dickie's loyal fans continued to support their 'star' in great numbers, in fact during May 1957 he hired the Royal Albert Hall for his fan club convention and it was filled to capacity.

On Easter Sunday 1958 Dickie had a go at something new, appearing in a 90 minute BBC TV musical play 'Hit the Headlines'. In it Dickie played an American who wins a newspaper competition prize that brings him to London. Terry-Thomas was a newspaper publicity man and singer Jill Day a celebrity the lucky visitor gets to meet. His 'Free and Easy' I.T.V. series that year built on his acting ability, including mini-plays featuring various guest stars.

By the end of 1958 Dickie had made public his dissatisfaction with Decca Records, who he claimed failed to issue many of the songs he recorded and made little effort to promote the ones they did. His latest LP had been sitting on the shelf for over a year. He complained he never seemed to get the same musical director twice, so was unable to form any relationship and each time had to adapt his style to suit their arrangements. Obviously annoyed he said "I'm so fed up with them I don't care if I never make another record".

It wasn't surprising then that early in 1959 he

signed with the Pye label. His first recording for them 'Venus', became his first chart hit in fifteen months when it entered in mid-March, but even during its four re-entries (must be something of a record in itself?) still only managed to make No.20. On the 'B' side song, 'Where', he was joined by his three year old daughter Kim. Later in 1959 his 'One more sunrise' also known by its original German title 'Morgen' made it to No.14 and was Dickie's final hit parade entry.

With the declining number of variety theatres and touring package shows throughout the late fifties, Dickie began to move towards club work and one night appearances at cinemas and smaller halls, although he did manage to fit in several summer seasons and pantomime. This plus his Luxembourg 'Valentine Night' show and regular television exposure continued to keep him in the top league of performers. In November 1959 he began his first featured BBC radio series 'How About You'. On air mid-day Wednesdays it was produced by John Hooper and was a mix of music and comedy featuring Janet Brown and Stan Stennett with the BBC Revue Orchestra conducted by Harry Rabinowitz. The shows were recorded before an audience on Sunday evenings at the BBC's Paris Studio.

No matter what he did during the year Dickie always seemed to finish up in pantomime and 1959 was no different, finding him playing Wishee Washee at Birmingham Hippodrome with Eve Boswell in the title role of 'Aladdin' and Norman Evans as Widow Twankey.

As the sixties wore on the large out of town cabaret clubs provided Dickie's main source of income. He refused to join rock and roll package shows, "It's just not me" he said. Of his few variety weeks during the early sixties several were with his old mate Stan Stennett at a theatre Stan partly owned, the Savoy at Clacton-on-Sea. He toured Australia and did a series of variety shows with Winifred Atwell.

From the 28th June 1961 he was back on television with the start of ten half-hour ATV 'Calling Dickie Valentine' shows, on which he introduced several guests, with Petula Clark and Dennis Lotis on the first. In 1965 Dickie had a try at the musical theatre, appearing in 'How Now Brown Cow' at the Lyric Theatre Hammersmith with John Inman, Sheila O'Neill and India Adams. His Philips disc coupling 'My word' and 'In times like these' was from the show.

Dickie and Betty's marriage ended in 1967 and the following year he married actress Wendy Wayne. As previously mentioned much of his work now came from the cabaret clubs, and it was while returning from the Double Diamond Club at Caerphilly, South Wales on the night of Thursday 6th May 1971, that a road accident robbed us of one of the most likeable and unassuming of stars. Reasons for the accident, when his car hit the parapet of the River Usk bridge in the little village of Glangrwyney, still remain a mystery. All we know is that Dickie, along with his pianist Sid Boatman and drummer Dave Pearson, all died instantly when the car burst into flames. A sad loss, not only to his family, but also his large fan following to whom every night was Valentine's night.

Dickie Valentine Recordings

MELODISC

P 210 Mar52 'Never / Lorelei' (*acc by Maurice Taylor Orch*)

DECCA

F 9554 Nov 50 (*with Ted Heath Music*) 'Mona Lisa' (*v. other side*)

D.Lotis

F 9933 Jly 52 (*with The Johnston Bros but uncredited*)

'Raindrops'

F 9954 Jly 52 'The homing waltz / Broken wings' (*acc by Roland*)

Shaw Orch

F 10002 Nov 52 (*with THM*) 'You belong to me /

Mademoiselle'

F 10038 Jan 53 'All the time and everywhere / Why should I

go home' (*acc by Stanley*)

Black Orch

F 10089 Mar53 (*with THM*) 'Fickle fingers / La Rosita'

F 10098 Apl 53 'The Windsor waltz / In a golden coach'

F 10134 Jly 53 'I see you again every night / Don't leave me now'

(*acc by SBO*)

F 10172 Sep 53 'Guessing / When I was young' (*acc by SBO*)

F 10178 Oct 53 (*with THM*) 'Mother nature and father time'

F 10198 Nov53 'Many times / Te amo' (*acc by SBO*)

F 10261 Feb 54 'My arms, my heart, my love (*with Johnston*

Singers) / I know your mine'

(*acc by SBO*)

F 10300 Apl 54 (*with Joan Regan & The Keynotes*) 'Cleo and me-o / Pine tree pine

over me'

(*acc by Johnny*)

Douglas Orch

F 10346 Jly 54 'Endless / I could have told you' (*acc by JDO*)

F 10348 Jly 54 'Get well soon / It's my life' (*acc by JDO*)

F 10394 Nov54 'The finger of suspicion (*with The Stargazers*) /

Who's afraid' (*acc*

by JDO)

F 10415 Dec 54 'Mister Sandman / Runaround' (*acc by JDO*)

F 10430 Jan 55 'A blossom fell (*acc by JDO*) / I want you all to myself

(*acc by SBO*)

F 10484 Mar 55 'Ma chere amie / Lucky waltz'

(*acc by JDO*)

F 10493 Mar55 'I wonder / You too can be a dreamer' (*acc by Johnny*)

Douglas Orch

F 10517 May 55 'Hello Mrs. Jones (is Mary there) / Lazy gondolier' (*acc*

by JDO)

F 10549 Jun 55 'No such luck / The engagement waltz' (*acc by Roland*)

Shaw Orch

F 10628 Oct 55 'Christmas alphabet / Where are you tonight'

(*acc by Johnny*)

Douglas Orch

F 10645 Nov55 'The old pi-anna rag / First love' (*acc by JDO*)

F 10667 Dec 55 'Dreams can tell a lie (*with The Keynotes*) /

Song of the trees' (*acc by Roland*)

Shaw Orch

F 10714 Mar56 'The voice (*acc by Bob Sharples Music*) /

hold a girl'

The best way to

F 10752 Jun 56 'Out of town' (*part of All Star Hit Parade*)

record)

F 10753 Jun 56 'My impossible castle (*acc by Bob Sharples*)

*Music) / When you come along
(acc by Johnny*

Douglas Orch)

F 10766 Jly 56 'Day dreams / Give me a carriage with eight

white horses'

(acc by JDO)

F 10798 Oct 56 'Christmas island / The hand of friendship'

(acc by Johnny

Douglas Orch)

F 10820 Dec 56 Dickie Valentine's rock and roll party medley

'Christmas rock 'n' roll / Mountain

greenery /

A woman in love / When Mexico

gave up the

rumba / Just walking in

the rain'

F 10874 Mar 57 'Chapel of the roses / My empty arms' (*acc by Glen*

Somers Orch)

F 10906 Jun 57 'Puttin' on the style / Three sides to every story'

(acc by Glen

Somers Orch)

F 10949 Nov 57 'Long before I knew you / Just in time' (*acc by Roland*

Shaw Orch)

F 10950 Nov 57 'Snowbound for Christmas / Convicted' (*acc by Glen*

Somers Orch)

F 11005 Apl 58 'King of Dixieland (*acc by Malcolm Lockyer*

Orch) / Love

me again'

F 11020 May 58 'In my life / Come to my arms' (*acc by*

Johnny

Douglas orch)

F 11066 Oct 58 'Take me in your arms / An old fashioned song'

(acc by Malcolm Lockyer orch

& chorus)

PYE NIXA

7N15192 Feb 59 'Venus / Where'

7N15202 May 59 'A teenager in love / My favourite song'

(acc by Wally

Stott orch)

7N15221 Sep 59 'One more sunrise / You touch my hand'

(acc by Wally

Stott orch)

7N15255 Mar 60 'Standing on the corner /

Roundabout'

7N15294 Sep 60 'Once, only once / A fool that I am'

7N15336 Mar 61 'How unlucky can you be /

Hold me in

your arms'

7N15366 Jun 61 'Climb ev'ry mountain /

Sometimes I'm happy'

7N15381 Dec 61 'I'll never love again / Shalom'

PHILIPS

326583 Apl 63 'Lost dreams and lonely tears /

Come

another day'

BF 1307 64 'Build yourself a dream / Free me'

BF 1392 65 'Wanted / It's better to have loved'

BF 1447 65 'In times like these / My world'

BF 1595 67 'Love / Melina'

BF 1668 68 'Mona Lisa / Wait for me'

2041076 70 'Stay awhile / Once in each life'

Denny VAUGHAN

Denny came to Britain from Canada with the Canadian Army during 1943 and later played in the orchestra led by his fellow countryman Robert Farnon.

Born in Toronto on 21st December 1921 he began studying piano and accordion when he was nine. At the age of 18 he was already playing in local dance bands, while in his second year of study for a Bachelor of Music degree at Toronto University.

Denny toured with the Canadian Army Show in Britain and on the Continent and in 1945 joined Bob Farnon and his Band of the AEF as pianist. He also led a Dixieland group within the band. Demobbed in 1946 he decided to stay in London and joined Carroll Gibbons as pianist-vocalist - arranger. Denny worked with George Melachrino and broadcast on his Friday evening shows 'Music By Melachrino'. He also aired with Frank Weir and his Orchestra.

In January 1947 Denny, who had already been arranging for Geraldo and other top bandleaders, joined Gerry's orchestra as vocalist replacing Dick James who had left. After about a year of virtual non-stop performances with the busy Geraldo outfit he must have been feeling somewhat homesick and in June 1948 left the band and returned home to Muskoka in Northern Ontario. He said he was going for a holiday, but might take up offers of work over there.

By October he was back with Geraldo appearing on 'Tip Top Tunes'. His was the singing voice heard in a nightclub scene of the 1949 Michael Wilding, Anna Neagle film 'Maytime in Mayfair'. Denny began working with Robert Farnon again, joining singer Kathran Oldfield on Bob's radio series 'Journey into Melody'. But most of his income now came from his arranging skills.

On 28th December 1949 Denny married Helene de Grandprey, daughter of an Italian Count, at St. Marlebone Parish Church and by the following summer they were living in America.

Denny signed up with Coral Records and worked with several top leaders including Percy Faith and Hugo Winterhalter, providing arrangements and playing piano. He developed his own reputation as a singing bandleader appearing at many private functions and was featured singer on the Peter Lind Hayes TV show. Denny played with the Boyd Raeburn Band using the name Charlie Stewart (his full name was Charles Stewart Dennis Vaughn).

Back in Canada by the mid-fifties, he had his own commercial coast to coast radio series and appeared successfully on TV and stage. His later career was mainly as musical director on television shows across North America and he was also involved in music publishing.

Denny died following a long battle against cancer on 2nd October 1972, at the early age of only 50, survived by his wife and son and daughter.

During his late forties stay in London Denny added the vocal to the recordings of many of the bands he worked with, on several different labels. He made some solo discs for Regal Zonophone

and some fifties sides he made in Canada were issued here by Parlophone and Oriole.

Denny Vaughan Recordings
DECCA

F 8628 Apl 46 (with Frank Weir Orch) 'Make mine music'
F 8955 Sep 48 (with Edmundo Ros Orch) 'Moonlight on Brazil'

COLUMBIA (with Carroll Gibbons Savoy Hotel Orpheans)

FB 3220 Jun 46 'If I had a wishing ring / Mary Lou'
FB 3227 Jly 46 'A voice in the night / Cynthia's in love'
FB 3230 Aug 46 'Prisoner of love / To bed early'
FB 3237 Sep 46 'It's a beautiful day / As long as I live'

REGAL ZONOPHONE

MR 3796 Nov 47 'How deep is the ocean / Begin the beguine'

PARLOPHONE (with Geraldo Orchestra)

F 2200 Jan 47 'The old lamp lighter'
F 2201 Jan 47 'September song'
F 2211 Apl 47 'The old apple tree will bloom again /

Mamula moon'
F 2213 May 47 'Don't fall in love'
F 2214 May 47 'Open the door Richard'
F 2217 May 47 'Among my souvenirs'
F 2222 Jun 47 'Gotta get me somebody to love'
F 2230 Jly 47 'They say it's wonderful'
F 2258 Dec 47 'Peg o' my heart'
F 2271 Feb 48 'If this isn't love'
F 2283 Apl 48 'I never loved anyone'
F 2296 Jun 48 'Teresa (with Anne Stuart)'
F 2326 Dec 48 'Dicky-bird song (with Doreen Lundy)'
F 2327 Dec 48 'In my dreams'
F 2334 Feb 49 'It's magic'
F 2343 Mar 49 'The crystal gazer'
F 2356 May 49 'A rosewood spinet'
F 2363 Jun 49 'Red roses for a blue lady'
F 2365 Jly 49 'The echo told me a lie / I do, I do, I do (with Doreen Lundy)'

H.M.V. (with Freddy Gardner Orchestra)

BD 1227 Dec 48 'Where the apple blossoms fall'

PARLOPHONE

R 3657 Mar 53 Forever / Take it off (with Nancy Reed)

M.G.M.

MGM 670 Sep 53 'In single blessedness / Spoon, spoon, spoon'

ORIOLE

CB 1330 Jun 56 'Walk hand in hand / Just sing a song'

Frankie VAUGHAN

Frankie Vaughan was one of the major British vocalists of the 1950's and one of the few to survive the changing musical styles over the following decades, remaining popular with old and young alike.

Francis Abelson, his real name, was born 3rd February 1928, the son of an upholsterer living in Devon Street, a poor tough area of Liverpool. At

school (the same one Lita Roza and her sister Alma Warren attended) the young Frank had a talent for drawing, and it was also noticed he had a good singing voice.

Early in the war years the Abelsons were bombed out of their home and Frank was evacuated to the country, before being reunited with his family at Lancaster. Here, aged 13, he sang in the local Princes Road Synagogue choir where, with his voice already quite deep, he had to stand at the back with the men. His aptitude for art being so good he was allowed to enter the Lancaster School of Art at 14, two years earlier than normal.

It is from his membership of Lancaster Lads Club, where he took up boxing, that his lifelong interest in boy's clubs stems. He has publicly stated on more than one occasion that it was the interest and support he received from the boy's club that kept him on the straight and narrow during those tough adolescent years. He also helped to form a club band, airing his vocal talents to entertain his mates. This was something he continued during his National Service with the R.A.M.C, while serving as a medical orderly on a corvette based in Malta.

While out in Malta he often sang in the Valetta Premier Cafe with Paul Arnaud's Band, where with his curly hair and dark complexion he easily passed as a local.

On demob Frank returned to his studies at Leeds College of Art, (the family had moved again) with a view to becoming a commercial artist. Before doing National Service he had already gained his art teaching diploma. In the evenings Frank made a few bob singing in local clubs, and won a talent contest at Leeds Locarno. This brought him a week at Leeds City of Varieties Theatre, singing with the Harry Parry Band.

But it was Frank's appearance, including his Al Jolson impersonations, in a college Rag Revue at Leeds Empire that introduced him to a wider audience, and the great reception he received gave him the confidence to come down to London in search of fame and fortune.

While working for a commercial design company there he did a round of the theatrical agents and finally Billy Marsh, of the Bernard Delfont Agency, agreed that if Frank arranged an audition they would come and have a look. Determined to break into show-business he hired a room and pianist, with the result that Marsh gave him a trial week in variety at Kingston Empire, saying "If they don't like you, you'll only do Monday night".

Needless to say Frankie not only survived the ordeal, but outshone many of the established acts on the bill, with audience appreciation such that the Delfont Organisation realised they had a potential star on their hands. So much so they took the unusual step of giving him the kind of treatment normally reserved for visiting American stars, introducing him to the press at a cocktail party, held Thursday 1st June 1950 at the Cafe Anglais, where his vocal talents seemed to impress the cynical pressmen gathered there. Frank was booked by the BBC Northern Region to broadcast on 'Variety Fanfare' on 24th June and Decca Records signed him up. His first disc 'The old piano roll blues' was out in July.

A £100 a week (just a few weeks earlier he'd

been earning £5 as a commercial artist) variety tour began at Hulme Hippodrome, Manchester. A few weeks later when the tour reached Glasgow, Frank bought from a local junk shop sheet music of the 1917 tune 'Give me the Moonlight' (an American song by Albert von Tilzer, a prolific writer who also penned 'Roll along prairie moon', 'Put your arms around me honey', 'I'll be with you in apple blossom time' and many many more) and was so taken with it he later made it his theme. Who can have failed, at some time or other, to have seen Frank with top hat and cane give full vent to this song, while doing his famous high kicks.

The next few years were not easy, there was no instant stardom for Frankie who was now married to his long time sweetheart Stella. She had been his main encouragement since student days. To gain experience Billy Marsh put him into a touring revue 'The Old and the New' with veteran male impersonator Hetty King topping the bill. Frank said he owed a lot to Hetty for what he learnt of stage-craft. But these low billing spots, plus seasons at Wimbledon Palais with Nat Temple's Band, did enable him to create and polish a sophisticated visual act that was to sustain him over the future decades.

After his second disc 'Stay with the happy people', Decca apparently lost interest and Frank realised that without a record hit he wasn't likely to go very far, so he was more than pleased when Wally Ridley at H.M.V. Records asked him to call in.

Wally, a very good judge of talent, decided to give Frank a try. By chance Ken Mackintosh and his orchestra were in the studio at the time and they agreed to back Frank on an audition. He sang 'My sweetie went away', and this became his first H.M.V. release in March 1953. Alan Melville played it on his Saturday night radio programme and a lot of listeners phoned in asking who the new American singer was. Jack Jackson played it a few times on his show, but overall it had little lasting impact. Several more H.M.V. discs followed, including his duet, 'Do do do do do do it again', with Alma Cogan and a couple of these made it into the lower half of the top twenty sales charts, 'Istanbul' at No.11 in January 1954 and 'Happy days and lonely nights' No.12 a year later.

The BBC had shown little interest in Frankie, except for his recordings, and had resisted the chance of putting him on air. It was with Ken Mackintosh, on a Jack Jackson programme, that he finally made it. Then a spot on Henry Hall's Guest Night, and slowly more radio and TV bookings came along.

With over ten records to his credit he was now a joint top of the bill artist, touring with the likes of singer Joan Regan or comedians Tommy Cooper and Jimmy Wheeler. An indication of his growing success was his appearance as 'guest artist' during the 1954 pantomime 'Jack and the Beanstalk' at Stockton's Globe Theatre.

An entirely new venture for him and probably a first for any pop singer, came in June 1955 when he opened in the ice show 'Wildfire' at the Empress Hall, Earls Court. Frank, who turned out to be quite a respectable ice skater, also made some sort of technical history by being one of the first singers to be wired up with a radio mike. Quite something, when you remember the

portable transistor radio didn't arrive until a year later. This device had been developed for and patented by comedian Tommy Trinder. 'Wildfire', that also starred Richard 'Mr.Pastry' Hearn, was a story of English settlers living among the Indians of Virginia U.S.A.

Early in 1955 Frank had moved over to Philips Records and it was with this company that he was to make his greatest impact on the charts, including two number ones and another seven in the top ten. His first Philips disc was the aforementioned 'Give me the moonlight' that had already been a roof raiser on the BBC Festival of Dance Music at the Royal Albert Hall on Monday 31st February 1955. As it happened it was the flip side song 'Tweedle-dee' that made a one week chart entry at No.17 during April. Frank's second Philips single was from his show 'Wildfire'. His next chart entry was 'Seventeen' that reached No.18 a week before Christmas and Frankie gave all royalties from this disc to the national boys' club appeal, a practice he continued with one release every year.

When 'Wildfire' ended in late autumn 1955, Frank went straight into his first film (now often forgotten - maybe he would prefer to forget it?) a comedy with Arthur Askey, Sid James and Sabrina, it had the unglamorous title 'Ramsbottom rides again'. Set in the Canadian outback, Frank played Elmer. Frankie provided the singing commentary on the sound-track of the 1956 melodramatic jungle thriller 'Escape in the Sun'. The title song was even issued in Japan, and he was reported as the first British artist to have a disc released there.

Radio and television on the likes of Jack Payne's 'Say it with Music', Cyril Stapleton's 'Show Band Show' and the 'Jack Jackson Show' plus more variety kept him busy up to the opening on Friday 18th May 1956 of his first big summer season. On Blackpool's North Pier, it was promoter Lawrence Wright's 32nd annual production of 'On With the Show' and also featured comedian Ted Lune and The Southlanders vocal group. To add to Frank's elation, Stella gave birth to daughter Susan a week after opening night.

October 1956 saw the release of 'The green door', already a Stateside No.1 for Jim Lowe. This proved to be Frankie's biggest hit so far. On the New Musical Express chart for 15 weeks, it spent three at No.2 over Christmas. This was another of Frank's discs where all royalties went to boys' clubs. It was his very next single 'The Garden of Eden' that gave Frank his first No.1. Beginning its 13 week chart stay the second week of January, while 'Green door' was still on the way down, it was on top before the end of the month. Knocked off for one week by Guy Mitchell's 'Singing the blues' it was back for a further two weeks before Tab Hunter and 'Young Love' took over.

Topping what must have already been a memorable year for Frank was the contract for a starring role in the film 'These Dangerous Years'. It's a story in which he plays Dave a delinquent juvenile who becomes an army deserter, but is guided back into the fold by padre George Baker. He also got to sing three songs, including the specially written title song that he also recorded. Produced and directed by the Anna Neagle, Herbert Wilcox team, filming took most of the

early months of 1957. A surprisingly good straight actor, Frank added another string to his bow as an all round international performer, when this became one of the few British films of the decade to get an American release.

Female co-star on the film was 21 year old former dancer Carole Lesley, and this was a bit of a coincidence, for when Frank was still a struggling commercial artist trying to break into show business he rented a flat over a Soho tailor's shop. When he moved out a young model named Lesley Carole moved in. Later she changed her name round to Carole Lesley.

Although not touring, he did several T.V. shows including the 'Eamonn Andrews Show' on Sat 26th January, the 'Jack Jackson Show' the following day and 'Sunday Night at the London Palladium' on 31st March.

Filming completed, Frank set off again on the variety trail, beginning Monday 8th April at Glasgow Empire followed by a week at just about every major town in the country. With him were Harry Worth and The King Brothers. His own BBC TV 'Frankie Vaughan Show' was on 29th June, and on Monday 1st July he appeared on 'Picture Parade' talking about 'These Dangerous Years' that was premiered on Wednesday 3rd. Other TV appearances during the year included topping the bill on 'Sunday Night at the London Palladium' on September 22nd, a boys club edition of 'Six Five Special' on Saturday 19th October and to round off the year he joined a host of stars on ITV's 'Christmas Eve Show'.

Frankie made a flying visit to America in October to promote the release there of his film. This was soon followed by work on the next one, again for Anna Neagle. 'Wonderful Things', a romantic tale about simple Spanish fishermen, was set and filmed in Gibraltar and co-starred Jeremy Spencer and Jackie Lane.

On 18th November 1957, Frank had the honour of appearing before the Queen and Duke of Edinburgh at the Royalty Variety Performance, presented by Val Parnell at the London Palladium. The bill that year was headed by Mario Lanza, Judy Garland and the Count Basie Orchestra and enjoyed an unusually large number of recording artists, including Gracie Fields, Vera Lynn, Harry Secombe, Max Bygraves, Joan Regan, Ronnie Hilton, Dickie Valentine, Malcolm Vaughan, David Whitfield, Teddy Johnson, Dennis Lotis, Alma Cogan, The Kaye Sisters and Tommy Steele with the Steelmen.

On the recording scene, Frank's other 1957 hits were the double sided success of 'Man on fire' and 'Wandering eyes' that had a 12 week stay and reached No.6 on the charts early in November. His highly popular comedy duet with The Kaye Sisters 'Gotta have something in the bank Frank' a song that originated in the States, but was purpose built for Frankie, also had a long run and rose to No.8 by the end of November. 'Kisses sweeter than wine' released in December went straight into the chart, chasing the original U.S. version by Jimmy Rodgers. Overtaking it the first week in January, Jimmy forged ahead to make No.7 with Frank on his heels at No.8. As in previous years the royalties from one disc went to boys' clubs, this year it was The Kaye Sisters duet.

On Tuesday 20th January 1958 Frank opened at London's Palace Theatre for a four week season

with Petula Clark, The King Brothers, Harry Worth, Bernard Miles and Tony Fayne & David Evans. This was the first variety bill at the Palace for 30 years and some reviews said it showed with the poor sets, although there was full agreement that Frankie rose above it all giving a first class performance "in his straw hat, looking like a composite of Victor Mature and Maurice Chevalier" said one.

An essential and popular part of his act was when he left the stage and mixed with his audience and didn't the ladies just love it. With 'Give me the moonlight' now firmly established as Frank's theme, he may have noted it was on this same stage that the song was first introduced to a British audience some 40 years earlier, sung by Elsie Janis in the show 'Hullo America'.

When the final curtain of the evening came down on Monday 3rd February, Frankie was given a surprise 30th birthday party on stage by the rest of the cast, with a cake made to represent a green door.

At the end of the show's run, Frank was soon back in America to appear with Patti Page on her 'Big Record Show' on the 25th February, Dick Clark's 'American Bandstand' on 11th March and the 'Ed Sullivan Show' on 30th March. In between he gave talks at American Association of Boy's Club meetings. Labelled by one U.S. newspaper as "Blighty's answer to Frank Sinatra", he had so many offers of cabaret work (it was reported he turned down £5,000 to appear at New York's Copacabana Club) he could have stayed all year.

While away the Variety Club of Great Britain voted him Show Business Personality of 1957 and Frank was home to receive his award on Tuesday 8th April, amid a big gathering of celebrities at the Savoy Hotel. On BBC TV's 'Six Five Special' on Saturday 21st April he introduced his new recording, 'Kewpie doll', that proceeded to do battle with the Perry Como version. Both entered the chart the week ending Saturday 10th May, but once again Frank was just pipped by the American, with Perry making No.9 while he made No.10, although Frank's version stayed 12 weeks to Perry's seven.

May 1958 saw him at work on his third Anna Neagle, Herbert Wilcox film 'The Lady Is A Square', in which Anna herself played a society lady who mistakes her daughter's (Janette Scott) boy friend, a pop singer (played by Frank), as the new butler. Not an overpowering story but well received at the time.

A spell of single concerts took Frank up to 7th July and the opening of his summer season in 'Happy go Lucky' at Brighton Hippodrome, with The Fraser Hayes Four plus comics Jimmy Wheeler and Harry Worth (although Harry was still basically a ventriloquist act). A very successful show, takings over the August bank holiday weekend were reported to be 25% up on the previous record which was for Lawrence Oliver's appearance in 'The Entertainer'. During the show's run, on Sunday 27th July, Frank had his own hour-long ITV spectacular, pre-recorded at London's Prince of Wales Theatre.

With summer over, he was off on a fund raising tour visiting many of the hundreds of Britain's boys' clubs. Throughout the years Frank never tired or let up on his help for this organisation. Although constantly a big earner, he

never considered personal material wealth a top priority. A happy home life and helping others always came top of his list.

In October readers of New Musical Express voted Frank top male vocalist of the year, and royalty no doubt echoed their choice when he appeared once again at the Royal Variety Performance on 3rd November at the London Coliseum. Stars this year included Pat Boone and Eartha Kitt. As soon as this performance was over he was off to America again, on a three week visit, part holiday and part visiting more boys' clubs there.

December began with a Continental tour, interrupted by his 'Saturday Spectacular' show for ITV on the 6th. On the 14th, Frank was again entertaining royalty, but this time he was on the Danish Royal Command Performance in Copenhagen. The next day he was appearing on a show with Gina Lollobrigida in Brussels and on the 17th sang with Caterina Valente on her German TV show.

Back in Britain he began a three week holiday season on 23rd December 1958 at Southampton's Gaumont Theatre, where he was supported by Maxine Daniels, The King Brothers, Jimmy Wheeler and that great Scottish husband and wife comedy team Chic Murray and Maidie.

Of his other Philips records during 1958 'Can't get along without you' and 'We're not alone' was another double sided hit that made No.11. 'Wonderful things' managed to make No.22 and 'Am I wasting my time' struggled into the top thirty at No.25.

1959 began with another trip across the North Sea for radio and TV appearances in Sweden and Denmark. February was start time for Frank's fifth film, once again directed by Herbert Wilcox, it was to have been called 'Give me the moonlight' but Paddy Roberts and Peggy Cochran had written a song, 'The heart of a man', specially for it and this became the film's title. Frank played a down on his luck seaman who is promised luxury, if he can earn £100 himself, but all his attempts fail until he gives singing a try and surprise, surprise, this works.

Frank's recording of 'The heart of a man' spent fourteen weeks in the charts and peaked at No.5 in September 1959. His only other Top Ten hit of the year was another duet with The Kaye Sisters, 'Come softly to me' that reached No.9. An EP with the title songs from Frank's last four films was issued by Philips (BBE 12317).

A short provincial tour that took in Ireland got the high kicks back in order, and led nicely up to his Easter Monday 30th March opening in 'Startime' at the London Palladium. Probably his most spectacular show so far, he came on stage at the top of a staircase lined by showgirls singing appropriately 'I'll build a stairway to paradise'. Advance bookings for the show were such that the original six week season was extended to eight before opening night. Bernard Delfont, who was presenting the show in partnership with Val Parnell, said this was possibly the biggest money spinners the Palladium had ever had. With Frank were old friends The King Brothers and The Kaye Sisters, plus a new up and coming star Roy Castle, and Pinky & Perky!. Philips recorded one of the live performances and issued it as an L.P.

On 28th April Frank was presented with the

Musical Directors' Association 'Baton' at the Lyceum Ballroom in The Strand. They gave the baton annually to the man or woman they considered the most co-operative artist to work with. Presentation was made by the previous year's holder Harry Secombe.

'Startime' ended at the Palladium on Saturday 23rd May and a week later Frank and many of the other acts appeared on an ITV's 'Saturday Spectacular'. The next day with his wife Stella and two children he was off on a well earned two weeks' holiday in Italy.

His film 'The Heart of a Man' was premiered before the Duke and Duchess of Gloucester, in aid of the National Association of Boys' Clubs, at the Marble Arch Odeon on 25th June 1959. Frank wasn't there, the same evening he was opening in cabaret at New York's top nightclub, the famous Copacabana Club, the start of a two week season.

This he followed with seasons at Chicago, Las Vegas and Miami. Playing to packed houses at Las Vegas Dunes Hotel, the local Las Vegas 'Sun' headline read "British Isles block-buster sets femme hearts a flutter", and Eddie Fisher who was starring at a rival hotel sent the telegram "Dear Frankie, last night I saw one of the greatest performers ever - you! sincerely Eddie Fisher". Going so well his original six week season at The Dunes was extended to eight. It was Christmas before Frankie was back in Britain, although he did make a flying visit to appear on 'Sunday Night at the London Palladium' on 15th November.

Now an international star his new film was his biggest break yet, co-starring with Marilyn Monroe in 20th Century Fox's 'Let's Make Love'. Filmed in Hollywood it was scheduled to take six weeks, but strikes on the set dragged that out to over twenty. Was it worth it? - many commentators thought Frank's almost non-existent part certainly wasn't worth the wait. Nevertheless he was paid a reported \$50,000 and had two songs, plus involvement in three others.

Back in Britain he was just in time to open for the summer in 'Let's Be Happy' at Brighton's Hippodrome, supported by Roy Castle, Tommy Cooper, Adele Leigh, The King Brothers and The Dior Dancers.

This time he did manage to make it up to town for the European premiere of 'Let's Make Love' at the Carlton Cinema in The Haymarket at midnight on Wednesday 24th August 1960.

Frank was topping 'Sunday Night at the London Palladium' on 11th September and then straight off for another six weeks at The Dunes, Las Vegas. Staying in America he was targeted for the US NBC-TV version of 'This Is Your Life' on Sunday 16th October, with many friends flown out for the occasion. These included his agent Billy Marsh, Hetty King, Neville Goodridge secretary of the National Boys' Clubs Association and a Mrs. Johnson with whom he was billeted as a schoolboy during the war.

Staying in America he was next off to Hollywood for the filming of 'The Right Approach', that initially went under the title 'The Live Wire'. This time he had a much bigger part playing Leo Mack a bit of a rogue (a quite nasty one) out to make it to stardom. Co-stars were Juliet Prowse, Martha Hyer and Gary Crosby, and Frank got to sing the title song, but not over the credits, that was the Kirby Stone Four. Unfortunately the film

did nothing to further his movie career and I believe his next, 'It's All Over Town' in 1964, was his last.

While in the States he was offered a Christmas season at New York's Waldorf Hotel, but turned it down saying it was about time his British fans had a chance to see him. He undertook a one-night-stand tour of northern England and began a disc-jockey series, 'International Showtime', on the Light Programme from 14th January 1961. Frank was on 'Sunday Night at the London Palladium' again on 22nd January 1961 and the following Saturday was a juror on 'Juke Box Jury'.

From 1st May 1961 Frank topped the bill for two weeks in variety at the London Palladium and from 23rd June began another fourteen week Blackpool summer season at the Palace Theatre with Ted Lue, Arthur Worsley and seventy-eight year old Hetty King (she went on performing for a further eleven years!).

Appearing on 'Sunday Night at the London Palladium' (his seventh time on the show) on 29th October, Frank sang 'Tower of strength', his first record in nine months. A Burt Bacharach - Bob Hilliard song it turned out to be a good one, becoming Frankie's second number one hit spending thirteen weeks on the charts. On his next disc he jumped onto the twist bandwagon (a dance craze very popular at the time) with a tune he composed himself, 'Don't stop twist', that had a background of screaming girls. From Frank's other sixties singles only 'Loop-de-loop' in 1963 and 'There must be a way' in 1967 made it into the Top Ten list.

Frank was back on ITV's Sunday night Palladium show again on 26th November, and this caused quite a stir with his union Equity. They were currently in dispute with ITV and had banned all members from appearing on the channel. Frank's answer was that he was being used as a political football because the Val Parnell organisation had threatened to sue him for £80,000 breach-of-contract if he didn't appear.

He was on the November Royal Variety Performance from the Prince of Wales Theatre, where he sang 'Tower of strength' and a couple of his regular favourites 'Tiptoe through the tulips' and 'Give me the moonlight'. Also on the show was Sammy Davis Jnr. who surprisingly didn't sing a note, just danced with Lionel Blair.

During the winter holiday period his road-show 'Frankie Comes To Town' played a nationwide series of one-night-stands, featuring Harry Worth, The King Brothers and the Billy Ternent Orchestra. Summer season 1962 was in town, his West End cabaret debut at London's Talk of the Town nightspot from July to September. Backing was from his V-Men group. Christmas 1962 was 'Puss in Boots' at the Palladium with Joan Regan, Jimmy Edwards, Dick Emery, Mike & Bernie Winters, Audrey Jeans and Gillian Lynne. This was Frank's first real panto appearance, he had only made a guest appearance at Stockton eight years previously.

During the remaining sixties he played further pantomime roles and did summer seasons at Scarborough, Torquay, Bournemouth and Eastbourne. In 1968 Frankie was presented with the International Golden Microphone award that had only been given four times in the previous eight years, to Frank Sinatra, Bing Crosby,

Sammy Davis and Marlene Dietrich.

During the seventies and eighties most of his work came from cabaret clubs and cruise liners.

Frank almost died in 1992 from a ruptured main artery, but some speedy surgery saved him. After that he took life much easier, although he never gave up his continuous charitable work for which he received an OBE. in 1965. An emotional and devout family man, his marriage to Stella was been a life long love-story which sustained him through good times and bad. Despite much treatment, including six operations, Frankie's heart finally gave up and he died on Friday 17th September 1999, aged 71. A friend of many years, comedian Des O'Connor, paid tribute saying "Frankie was one of the nicest people I've ever met - a gentleman and a real showman". Who could ask for more as an obituary.

Frankie Vaughan Recordings

DECCA (acc by Nat Temple Orch)

F 9465 Jly 50 'The old piano roll blues / Daddy's little girl'
F 9527 Oct 50 'Stay with the happy people / Give me you'

H.M.V.

B 10435 Mar 53 'My sweetie went away / Strange' (acc by Ken

Mackintosh Orch)

B 10498 May 53 'Too marvellous for words / No help wanted'

(acc by Ken

Mackintosh Orch)

B 10529 Jly 53 'Look at that girl / Send my baby back to me'

(acc by Ken

Mackintosh Orch)

B 10550 Sep 53 'Bye bye baby / False hearted lover (with

the Song Pedlars)

(inst. acc)

B 10560 Oct 53 'Hey Joe / So nice in your arms'

B 10599 Nov 53 'Istanbul / Cloud lucky seven' (with Peter

Knight Singers acc by Frank

Cordell Orch)

B 10635 Feb 54 'The cuff of my shirt / Heartless'

B 10655 Mar 54 'From the vine came the grape / She took'

(acc by Geoff Love

orch)

B 10712 May 54 (with Alma Cogan) 'Do do do do do do do it

again /

Jilted'

B 10733 Jly 54 'Out in the middle of the night / Crazy 'bout

ya baby' (acc by Geoff Love

orch)

B 10766 Sep 54 'My son my son / Cinnamon sinner'

B 10783 Nov 54 'Happy days and lonely nights / Danger signs'

(acc by Geoff Love

Orch)

B 10845 Mar 55 'Too many heartaches / Unsuspecting heart'

Around the mid-fifties 'Weekend' newspaper gave away a 6in

diameter single sided plastic 78rpm by Frankie titled

'The Truth About Me'

PHILIPS

PB 423 Mar 55 (78rpm version) 'Give me the
moonlight /
Tweedle-dee' (acc by Wally
Stott orch)
PB 423 Sep 59 (45rpm version) 'Give me the
moonlight /
Happy
go lucky'
PB 438 May 55 'Wildfire / That's how a love song was
born'
PB 482 Jly 55 'Something's gotta give / Why did the
chicken
cross the road' (acc by
W.S orch)
PB 511 Oct 55 'Seventeen / Meet me on the corner'
PB 544 Jan 56 'My boy flat top / Stealin'
PB 559 Feb 56 'This is the night / Rock candy baby'
PB 592 Jun 56 'Honey hair, sugar lips, eyes of blue /
Escape in
the sun'
PB 601 Jly 56 'Lucky 13 / Let's go steady'
PB 640 Oct 56 'The green door / Pity the poor poor
man'
(acc by Wally
Stott orch)
PB 660 Jan 57 'The garden of Eden / Priscilla' (acc
W.S orch)
PB 674 Jly 57 'These dangerous years / Isn't this a
lovely
evening' (acc by
W.S orch)
PB 681 Apl 57 'What's behind the strange door / Cold
cold
shower' (acc by Wally
Stott orch)
PB 729 Sep 57 'Wanderin' eyes / Man on fire' (acc
W.S orch)
PB 751 Oct 57 'Gotta have something in the bank
Frank (with
The Kaye Sisters) / Single' (acc by
W.S orch)
PB 775 Dec 57 'Kisses sweeter than wine / Rock-a-
chicka'
(acc by Wally
Stott orch)
PB 793 Feb 58 'We're not alone / Can't get along
without you'
(recorded in US acc by Ray
Ellis orch)
PB 825 Apl 58 'Kewpie doll (acc by W.S orch) / So
many
women (acc by Ray
Ellis orch)
PB 834 Jun 58 'Wonderful things (acc by Wally Stott
orch) /
Judy (recorded in US with Ray
Ellis orch)
PB 865 Oct 58 'So happy in love (acc by W.S orch) /
Am I
wasting my time on you (acc by Ray
Ellis orch)
PB 895 Jan 59 'That's my doll / Love is the sweetest
thing'
PB 896 Jan 59 'Honey bunny baby / The lady is a
square'
(last two discs from film *The Lady is
a Square*)
PB 913 Mar 59 (with *The Kaye Sisters*) 'Come softly to
me /
Say something sweet to your
sweetheart'
PB 930 May 59 'The heart of a man / Sometime
somewhere'
(acc by Wally
Stott orch)
PB 931 Aug 59 'I ain't gonna lead this life / Walkin'
tall'
(acc by Wally

Stott orch)
PB 985 Jan 60 'What more do you want /
The very
very young'
BF 1021 Apl 60 'I was a fool / Love me now'
BF 1054 60 'Kookie little paradise / Mary Lou'
BF 1066 Oct 60 'Milord / Do you still love me'
BF 1104 Jan 61 'The day that it happens to you /
This world
we love in'
BF 1195 Oct 61 'Tower of strength / Rachel' (acc by
Ivor
Raymonde orch)
BF 1219 Jan 62 'Don't stop - twist / Red red roses' (acc
by
Ivor
Raymonde orch)
BF 1233 62 'I'm gonna clip your wings / Travellin'
man'
(acc by Ivor
Raymonde orch)
326542 62 'Madeliene (open the door) / Hercules'
326566 63 'There'll be no teardrops tonight /
Loop
de loop'
BF 1254 63 'Hey mama / Brand new motor'
BF 1280 63 'You're the one for me / I told you so'
BF 1310 64 'Gonna be a good boy now / Alley alley
oh'
BF 1339 64 'Hello Dolly / Long time no see'
BF 1373 64 'I'll always be in love with you / Susie
Q'
BF 1394 65 'Someone must have hurt you a lot /
Easter time'
BF 1438 65 'The happy train / You darlin' you'
BF 1460 65 'There goes the forgotten man / Wait'
BF 1467 66 'Hurt yourself / Night hawk'
BF 1536 66 'Cabaret / Gotta have you'

COLUMBIA

DB 8248 67 'You're nobody till somebody loves
you /
There must be a way'
(acc by Alyn
Ainsworth orch)
DB 8298 67 'If I didn't care / So tired'
DB 8354 68 'Nevertheless (acc by Alyn Ainsworth
orch) /
Girl talk (acc by Geoff
Love orch)
DB 8415 68 'If I had my way / Mame'
DB 8467 68 'Getting used to having you around /
Souvenirs'
DB 8573 69 'The same old way /
You can't stop me
dancing'
DB 8640 69 'Hold me close to you / Hideaway'
DB 8714 70 'I'll give you three guesses / With
these hands'
DB 8782 71 'Find another love / Lorelei'
DB 8828 71 'Make the circus come to town /
What am I to do
with me'
DB 8890 72 'The same old love / Paradise'
DB 8932 72 'Good old bad old days /
The good
things in life'
DB 9027 Mar 74 'I'll never see Julie again / Unchained
melody'
DB 9032 Jly 74 'If I had my way / Mame'

CHAPTER ONE

CH 125 70 'You'll never walk alone / Peace
brother peace'

7N45458	Feb 75	'Somewhere in this world / It's too late now'
7N45505	Aug 75	'Close your eyes / Our world of love'
7N45529	Sep 75	'After loving you / Feelings'
7N45590	Apl 76	'I'll never smile again / Ragtime piano Joe'
7N45596	Apl 76	'Love is here to stay / One'
7N45690	May 77	'Red sails in the sunset / Seasons for lovers'
7N46017	Oct 77	'Lemon drops and lollipops / Take me'

OLD GOLD

OG 9238Jly	82	'Tower of strength / Wanderin' eyes'
OG 9239Jly	82	'Garden of Eden / The green door'

P.R.T.

7P306	May 84	'Two different worlds / Dreamers'
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SPARTAN

SP 149	Jun 87	'When your old wedding ring was new / Lucky'
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Malcolm VAUGHAN

Malcolm, born in 1929 the son of a Welsh miner, is from the small village of Troedyrhiw a few miles from Merthyr Tydfil. As a young lad he sang in local concerts, acted in amateur dramatics and before his 14th birthday had written to notable Welsh actor Emlyn Williams seeking acting work. As a result he joined Williams' stage company, appearing in 'The Druids Nest' at London's St. Martin's Theatre. In 1944 Malcolm left Williams to join the musical 'Jenny Jones' at the London Hippodrome and then toured for a while in variety before returning to straight acting with Laurence Oliver.

Then came a couple of years out of the business, doing his National Service, but by the early fifties Malcolm was back touring in variety as part of a vocal quartet called The Street Singers. On the road he became friends with struggling comedian Kenneth Earle from an established show-business family, who was at the time part of another act working the same bill. They both decided they might do better on their own and decided to team up as a comedy duo.

So about March 1954 the new act Earle and Vaughn (the "a" was later mistakenly added by an H.M.V. typist - but his real surname is Thomas) hit the variety road, with Malcolm playing straight man to Ken's jokes. Their first tour was in the revue 'Midnight in Montmartre'. By the end of the year they were in their first pantomime, 'Dick Whittington', at Cambridge, where principal dancer was Barbara Willoughby who was later to become Mrs Earle.

Most comedy acts in the 1950's closed with a song and our duo were no different, except that in this case it wasn't the painful experience inflicted by some comedians. No, with Malcolm's fine Welsh tenor voice, the boys' offering often surpassed that of listed vocalists on the same show.

For a week during March 1955 the duo were appearing at Chiswick Empire, on a bill with Alma Cogan, The Jerry Allen Trio and Jack Jackson. As on many other occasions, it was Jack who spotted

the potential of his fellow artist, recommending the Vaughn voice to H.M.V.'s Wally Ridley. Wally wasted no time in signing Malcolm up to a recording contract.

So in June 1955 the first Malcolm Vaughan disc, 'Every day of my life' hit the shops and became an immediate success. Entering the New Musical Express chart the last week of the month, it climbed steadily to make No.5 by the end of August, finally leaving towards the end of October. Not bad for a first attempt. The song, an American one from the pens of Jimmy Crane and Al Jacobs, who had scored a year earlier with the Doris Day hit 'If I give my heart to you', didn't register in the U.S. until 1956 when The McGuire Sisters charted with it.

Surprisingly Malcolm's next two records failed to make the chart at all and his last recording of 1955 'With your love', although it made three one week attempts in January, February and March of 1956, never got higher than 18th place.

'St. Therese of the roses' made the top twenty in the U.S. for Billy Ward and his Dominoes, not a group you would readily connect with Malcolm, but it was the Vaughan version that charted here when he took it to No.3 in December 1956.

Now becoming something of a recording star, many a lesser man may have dropped his comedy partner in favour of a more lucrative pop career, but not Malcolm. In fact Earl and Vaughan as an act continued on through the sixties. There's no doubt that many who came to see them on stage, did so to hear the Vaughan voice live and Ken was never anything but in full support of his partner's vocal success.

Also there's no doubt that the Vaughan voice elevated the duo to a higher level as a variety attraction, and for two weeks during March 1956 they were at the pinnacle of success, the London Palladium in 'The Record Star Show', something they followed up at Dudley and Manchester before a repeat appearance in London at the Finsbury Park Empire in May.

Topping all this, in June, was Malcolm's wedding at St. Augustine's Church, Tooting, to Gay Hands, a typist on a national newspaper whom he had met at a Jersey holiday camp beauty contest two years earlier. She had been a contestant and he one of the judges.

Following further variety and service camp tours, the pair ended 1956 playing the brokers men in 'Cinderella' at Bournemouth's New Royal Theatre, where Barbara Willoughby was Fairy Queen. But Ken's planned decision to follow his partner's example and get married had to be postponed a few weeks while the lads toured with Bill Haley and his Comets. Ken and Barbara finally sealed the knot on Saturday afternoon 3rd March 1957 at Christ Church, Brixton, then dashed off for two shows with Bill Haley at Edmonton Regal.

From June 1957 Earle and Vaughan played their first summer season, topping the bill at Clacton's West Cliff Theatre. In November came another sign of their success when they were asked to perform at the Royal Variety Show at the London Palladium. The year ended with 'Babes in the Wood' at the Wolverhampton Grand.

As a team the lads did much television on the likes of 'Saturday Spectacular' and 'Sunday Night at the London Palladium', and Malcolm did solo

appearances on 'Top Numbers', the 'Jack Jackson Show' and on 2nd May 1958 he was on the 100th edition of ITV's 'Cool For Cats'. On these occasions he was promoting his recordings, which had continued to achieve success. 'The world is mine' just scraped into the Top Thirty early in 1957 and 'Chapel of the roses', another song from Remus Harris who had a hand in 'St. Therese of the roses', made No.13 in June 1957.

Bobby Helms had a Stateside No.7 hit with 'My special angel', something he attempted to repeat in the U.K., but he reckoned without the challenge from the home team. Both versions entered our charts together at the end of November with Malcolm slightly in front. Within three weeks, with the Vaughan version zooming ahead, Bobby gave up the fight and dropped out. Malcolm reached No.3 during his 14 week stay.

Jackie Wilson, who had been one of the previously mentioned Billy Ward Dominoes, was another American to challenge with his minor U.S. hit 'To be loved', but once again it was Malcolm who came out tops taking the song to No.14 in April 1958. 'More than ever' an Italian tune also known as 'Come prima' and 'For the first time', became a No.2 success here for Marino Marini and his Quartet and hot on their tail was Malcolm with his last Top Ten hit, at No.5. Only 'Wait for me' helped by its flip side 'Willingly' was left to take him into the charts early in 1959 at No.13.

September 1959 saw the issue of Malcolm's first LP that had been a long time coming. Simply titled 'Hello' (H.M.V CLP1284) it was a collection of gentle standards backed by Frank Cordell and his orchestra.

After spending many years in Malcolm's vocal shadow, come the sixties Ken Earle obviously thought it was time he had a go, and so in February 1960 Decca issued his first single, a newly worded up-beat version of 'Frankie and Johnnie'

As a stage act Earle and Vaughan continued to be big box-office for many years to come, moving into the Northern club circuit as the traditional variety theatre continued to decline. They still played seaside summer seasons and appeared in pantomime most years until 'Aladdin' at Golders Green Odeon in 1971, which I think was their last.

Eventually they went their own ways with Kenneth going into management while Malcolm continued singing his ballad style for a few years before he more or less retired. Listening to Malcolm Vaughan's discs (now available on CD) several decades later, one is reminded what a fine strong voice he had.

Malcolm Vaughan Recordings

H.M.V. (acc by Frank Cordell orch on most)

B 10874 Jun 55 'Every day of my life / Mama'

B 10897 Jly 55 'Till the last rose has faded / I'd never

forgive myself'

B 10923 Sep 55 'Take me back again / More than a millionaire'

POP 130 Nov 55 'With your love / Small talk'

POP 186 Mar 56 'Only you / I'll be near you'

POP 250 Sep 56 'Love me as though there were no tomorrow /

St. Therese of

the roses'

POP 303 Feb 57 'The world is mine / Now'

POP 325 Apl 57 'Chapel of the roses / Guardian angel'

POP 381 Sep 57 'Oh! my papa / What is my destiny'

POP 419 Nov 57 'My special angel / The heart of a child'

POP 459 Feb 58 'To be loved / My loving arms'

POP 502 Jun 58 'Every hour, every day of my life / Miss you'

POP 538 Oct 58 'More than ever / A night to remember'

POP 590 Feb 59 'Wait for me / Willingly'

POP 687 Dec 59 'The Holy City / You'll never walk alone'

POP 700 60 'Oh! so wonderful / For everyone in love'

POP 739 60 'My love for you / Lady of Spain'

POP 846 61 'Dolce vita / There's no other love'

POP 923 61 'The wedding / Guardian angel'

POP 1120 63 'The love of a lifetime / This side of heaven'

Kenneth Earle Recordings

DECCA

F 11205 Feb 60 'Frankie and Johnnie / Forty thirty forty'

F 11224 Apl 60 'Put your arms around me Honey / Standing on the corner'

Dolores VENTURA

An Australian born pianist and violinist, she also had a good singing voice and a definite feel for Latin American music. Before coming to Britain she had already made her name on Australian radio. Dolores was married to oboist-conductor-composer Ivor Slaney.

A petite shapely platinum blonde, she was a great visual act and by the early fifties was a popular pianist on variety bills across this country. Looking for something to rival Winnie Atwell's 'other' piano, she introduced one with bells on the hammers. You can hear it on a Decca single 'Ringing the rag'.

Dolores began recording in January 1953, duetting with herself on a Polygon disc. She later appeared on the Decca and Parlophone labels. She had a regular spot on radio's 'Frankie Howerd Show' and made her TV debut on 'Quite Contrary' on 23rd June 1954. On Radio Luxembourg she joined the Ken Mackintosh Band on Lyons 'Red Label Show'.

Selecting her touring to fit around looking after her husband and young son, in 1957 she was in a Bernard Delfont jazz-skiffle-rock package '(S)Cool for Cats' that included Suzi Miller, The City Ramblers, comic Dicky Dawson and a new rocker Little Abner.

By the sixties she seems to have disappeared, although she had a Pye Golden Guinea LP 'Party in Rio' (GSGL10087) out in August 1961. Early 2010 an internet site indicated she was living at a care home in Hampshire.

Dolores Ventura Recordings

POLYGON

P 1060 Jan 53 'Hai-hai-hai / Llamada'

P 1067 Apl 53 'Rag of rags / Calico rag'

P 1078 Oct 53 'Piano tuner's rag / Fluter's samba'

DECCA

F 10229 Jan 54 'Chopsticks boogie / The robin's return'

F 10296 Apl 54 'Red white and blue rag /
The fairy wedding
waltz'

F 10334 Jun 54 'Black note boogie / Cubanero'
F 10390 Oct 54 'Ringin' the rag / Two parrots'

PARLOPHONE

R 3981 Feb 55 'Cuban bellringer / Tarragona'
R 4019 May 55 'Barcelona boogie / Celebration waltz'
R 4068 Oct 55 'Me and my piano / Baa baa boogie'
R 4160 Apl 56 'Song of the Andes / Georgian rumba'
R 4243 Nov 56 (*and her Southernnaires*) 'The seven hills of

Lisbon / Where the dog sits on the
tucker box'

The Vernon Girls

Originally eighteen girls, they began as a amateur choir formed by Barbara Mitchell during the mid-fifties. They were all football coupon checkers at the Vernon's Pools Company in Liverpool and initially appeared at charity events and the like.

Spotted by a BBC producer they were given the name The Vernon Girls and appeared on 'Come Dancing' and the 'Eamonn Andrews Show'. They appeared backing the artists on the first of ITV's 'Oh Boy' shows on Sunday 15th June 1958 and were also on 'Six Five Special' and 'Boy Meets Girl' (they recorded the title song).

By 1959 the television face of The Vernon Girls had been reduced to just a trio (more suitable for the beat music of the day) Barbara, Jean and Margaret. The latter, Margaret Stredder (notable as the blonde with the fancy glasses) even had her own solo spots.

In 1960 Margaret and Jean (Ryder - a redhead) branched out as a twosome calling themselves at various times The Two Tones, The De Laine Sisters and The Ladybirds.

Another member of the choir achieved quite a name for herself as a solo singer too. She was a cool blonde by the name of Lyn Cornell, who had chart success with 'Never on Sunday'.

Vicky Haseman a member of the choir, married singer Joe Brown and another, Joyce Baker, became Mrs Marty Wilde.

Another trio of girls, Maureen Kennedy, Frances Lee and Jean Owen kept the flag flying for The Vernon Girls into the sixties. They were on the Royal Variety Show on 16th May 1960 at the Victoria Palace in a 'Focus on Youth' feature.

More recently Maggie Stredder, Sheila Bruce and Penny Lister have continued to appear as The Vernon Girls in the touring 'Solid Gold Rock Show'.

The Vernon Girls Recordings

PARLOPHONE

R 4497 Nov 58 'White bucks and saddle shoes /
Lost and
found'
R 4532 Mar 59 'Now is the month of Maying / Jealous
heart'
R 4596 Oct 59 'Who are they to say / Don't look now
but'
R 4624 Jan 60 'Boy meets girl / We like boys'
R 4654 60 (*with Jimmy Saville*) 'Madison time /
The
oo-we'
R 4734 61 'Ten little lonely boys / Anniversary

song'
R 4832 61 'Let's get together / No message'

DECCA

F 11450 Apl 62 'You know what I mean / Lover please'
F 11495 Aug 62 'The loco-motion / Don't wanna go'
F 11549 Nov 62 'See for yourself / Funny all over'
F 11629 Apl 63 'I'm gonna let my hair down / Do the
bird'
F 11685 Jun 63 'He'll never come back / Stay at home'
F 11781 Nov 63 'Tomorrow is another day / Why why
why'
F 11807 Jan 64 'We love the Beatles / Hey lover boy'
F 11887 Apl 64 'Only you can do it / Stupid little girl'
F 12021 Nov 64 'Its a sin to tell a lie / Don't say
goodbye'

The De Laine Sisters Recordings

PICCADILLY

7N35070 Sep 62 'It might as well rain until
September /
Puppet on
a string'

Lynn Cornell Recordings

DECCA

F 11227 Apl 60 'Demon lover / Like love'
F 11260 Jly 60 'What a feeling / Teaser'
F 11277 Sep 60 'Never on Sunday / Swain Kelly'
F 11301 Nov 60 'The angels and the stranger / Xmas
stocking'
F 11326 Feb 61 'The sweet life / When is someday'
F 11374 Jly 61 'Adious my love / Surley in love'
F 11430 Feb 62 'African waltz / Moanin''
F 11469 May 62 'I sold my heart to the junk man /
Step up and
rescue me'
F 11750 Oct 63 'Sally go round the roses /
You can kiss me if
you like'

The Vipers Skiffle Group

One of the first skiffle groups, it was formed and led by Wally Whyton, a big man - over six foot - who'd had a list of jobs that read like a job-centre notice board. Originally an amateur group they just played for fun and appeared in the 1956 Soho Fair. This resulted in them being asked to play at the Two I's coffee bar, and so became the first of many groups to be discovered there.

Signed by Parlophone Records, the group's first chart hit was a self penned number 'Don't you rock me Daddy-o' that reached No.10 in February 1957. The Vipers' two other chart entries 'Cumberland gap' (that also made No.10) and 'Streamline train' both came later the same year.

The success of their hit record got them two weeks at London's Prince of Wales Theatre in February, on a bill with Yana, Gary Miller, Jimmy Wheeler, Dickie Henderson and the Bob Cort group. In April they turned professional and the line up was Wally Whyton, John Booker and Jean Van Den Borch on guitars, Tony Tolhurst bass with John Pilgrim on washboard. Personnel changes over the following year saw Tommy Steele, Jet Harris and a 16 year old Hank Marvin as members for a while.

Going on tour, they were banned from appearing on a Sunday concert at Manchester's Belle Vue King's Hall on 5th May. The local authorities considered skiffle as something too

sinful for a Sunday, even though rock and rollers Rory Blackwell and his Blackjacks on the same bill were allowed to perform. The Vipers recording of 'Maggie May' had also been banned by the BBC as being "possibly suggestive"! So I doubt if they sang it when they broadcast live on 'Saturday Skiffle Club' on 29th June.

For over a year The Vipers toured the country's variety theatres on a show with Jim Dale, but by late 1959 the group appears to have broken up.

Wally Whyton continued making a successful career for himself under his own name. In August 1959 he was singing nursery rhymes on ITV's 'Small Time' which introduced the puppets Pussy Cat Willum and Ollie Beak. In October 1960 he re-formed the group to appear in the Mermaid Theatre play 'Mister Burk M.P.', all about a chimpanzee who becomes Prime Minister, which starred and was produced by Sally Miles (daughter of Bernard). Wally and Sally recorded songs from the show for Pye.

While continuing to compere country music shows and appear on children's television Wally, in 1961, replaced Long John Baldry as a member of the folk group The Thames-Side Four, alongside Marion Gray, Redd Sullivan and Pete Maynard.

With his relaxed friendly style, Wally became the voice of folk music on BBC radio with his 'Folk Review' broadcast on Forces Radio for over twenty years, while his compering of Radio Two's 'Country Club' must have lasted even longer. He died on 23rd January 1997 aged 67, survived by his wife Mary and three sons.

The Vipers Skiffle Group Recordings

PARLOPHONE

R 4238 Nov 56 'Pick a bale of cotton / Ain't you glad'
 R 4261 Jan 57 'Don't you rock me Daddy-o /
 10,000
 years ago'
 R 4286 Mar 57 'Hey liley, liley lo / Jim dandy'
 R 4289 Mar 57 'The Cumberland Gap / Maggie May'
 R 4308 May 57 'Railroad steamboat / Streamline train'
 R 4351 Sep 57 'Pay me my money down / Homing
 bird'
 R 4356 Sep 57 (with Jim Dale & The King Brothers)
 'Top Ten'
 Special medley'
 R 4371 Nov 57 'Skiffle Party medley'

(On remaining discs they are labelled as just
 'The Vipers')

R 4393 Jan 58 'No other baby / Baby why?'
 R 4435 May 58 'Nothing will ever change (my love for
 you) /
 Make ready for
 love'
 R 4484 Oct 58 'Summertime blues / Liverpool blues'

PYE (labelled as Wally Whyton & The Vipers)

N 15304 Nov 60 'It's a rat race / Marriage of
 convenience /
 95% of me loves you (with Sally
 Miles) /
 You're going to be
 caught'

Wally Whyton Recordings

PARLOPHONE

R 4585 Oct 58 'Don't tell me your troubles / It's all
 over now'

(acc by Ken Jones)

orch)

R 4630 Jan 60 'All over this world / Got me a girl'

FONTANA

H 960 Jly 68 'Gentle on my mind / Ballad of the bol
 weavil'
 H 994 Feb 69 'Wichita linesman / Leave them a
 flower'
 H 1030 May 69 'Out on the road / Jig alone'

The Viscounts

Originally three members of the Morton Fraser Harmonica Gang, in May 1959 they branched out on their own as a comedy-vocal-harmonica trio calling themselves The Viscounts. They were Don Paul, Gordon Mills and Ronnie Wells and they made their debut appearance on a Marty Wilde bill at Dartford Granada on Friday 8th May 1959. A much sought after group for inclusion by package tour promoters, they were a complete act, and also provided a great backing for solo singers.

The Viscounts appeared in variety and package tours, broadcasts on shows like 'Saturday Club' and made several singles for the Pye label, with two, 'Shortnin' bread' and 'Who put the bomp', making the charts.

Gordon Mills found greater fame as a composer of pop songs, for Cliff Richard among others, and eventually went into management. Johnny Gentle replaced him in the group for a while, but by the mid-sixties The Viscounts had broken up.

The Viscounts Recordings

PYE

N 15249 Jan 60 'Rockin' little angel / That's all right'
 N 15287 Sep 60 'Shortnin' bread / Fee-fi-fo-fum'
 N 15323 Dec 60 'Money is the root of all evil /
 One
 armed bandit'
 N 15344 Mar 61 'Moonlight promises / Banned in
 Boston'
 N 15356 May 61 'Honey come on dance with me /
 Joe Sweeney'
 N 15379 Aug 61 'Who put the bomp / What am I saying'
 N 15414 Jan 62 'Mama's doin' the twist /
 I'm going, but
 I'll be back'
 N 15431 Mar 62 'One of the guys / Dear Mary Brown'
 N 15445 May 62 'A lot of livin' to do / Everybody's
 got a ya-ya'
 N 15479 Oct 62 'That stranger used to be my girl /
 Silent night'
 N 15510 Feb 63 'Don't let me cross over / I'm coming
 home'
 N 15536 Jun 63 'I'll never get over you / It's you'

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Cherry WAINER

Cherry, in the late fifties, was a familiar face on our television screen as the attractive young lady who played electric organ with Lord Rockingham's XI on the I.T.V. popular music show

'Oh Boy'.

Born 1934 in South Africa, where her mother was the actress May Zelda and father theatrical producer Sidney Wainer, Cherry first appeared on stage when only four years old. As a child she learnt classical piano but later switched to organ (she was one of the very first people in South Africa to own a Hammond organ). She also played accordion and took singing and dancing lessons. By the age of 11 she was the lead in South Africa's Juvenile Vaudeville Company giving charity concerts. Her talents also extended to straight acting and she appeared in several amateur dramatic productions.

About 1948 petite Cherry (she was only 4ft. 11in.) came to London and with her ability and show business connections had soon made a television appearance. At the time she adopted the name Cherry Wayne (later reverting to Wainer) and, pretending she was sixteen, secured a month's booking playing organ at the famous Windmill Theatre on the same bill as a young Tony Hancock. As it turned out she stayed 18 months, even giving up being a featured act (her choice) and taking a pay cut to become one of the shows dancers.

West End cabaret and revue followed and for a season during 1950 she played Solovox organ and accordion in a 13 piece orchestra at the Quebec Cafe, a Lyons Corner House near Marble Arch. She had a small part in the 1949 film 'The Blue Lamp'.

Through the early fifties Cherry toured mainly around Europe doing cabaret and club work, "pounding her electric organ like a tiny dynamo" said one report. In 1952 she began a two year residency back on home ground at Ciro's Club in Johannesburg.

By the end of 1954 she was back in Britain and in February 1955 made her variety debut at Glasgow Empire and continued to tour the country as support act to many named stars. During 1956 she toured with Al Martino and also returned for stage and television work in her native South Africa. Cherry also toured very successfully across most of Europe.

More cabaret and T.V. work in Britain and abroad took Cherry up to 1958 and on Sunday 15th June she appeared on the first edition of commercial television's answer to the BBC's 'Six Five Special'. Produced by the creator of '6-5' Jack Good, it was 'Oh Boy' and Cherry became an integral part of the show, performing as one of the Lord Rockingham XI as well as having her own solo spots.

Pye Records signed her up and her first disc 'Itchy twitchy feeling' was out in October. Described in reviews as an authentic sounding rock and roll number she had excellent backing from other Rockingham members, tenor sax man Red Price and drummer Don Storey. Further discs included 'The happy organ' (a U.S number one for Dave 'Baby' Cortez) on which she had the benefit of Tony Sheridan on guitar. Cherry made singles for several labels and at least one LP 'Waltzes In Springtime' (Top Rank BUY 042).

To fulfil her T.V. commitment Cherry had to give up much of her touring, but did travel to Manchester with other members of the 'Oh Boy' team to appear before the Queen and Queen Mother on a Royal Command Performance at the

Palace Theatre there on 23rd June 1959.

From September she was featured on 'Boy Meets Girl', ITV's replacement for 'Oh Boy' and appeared on other TV shows including a 'Saturday Spectacular' topped by Cliff Richard on 21st May 1960. The same month she was on tour with Marty Wilde and from July began her first summer season, with Shirley Bassey and Rawicz & Landauer at Bournemouth's Winter Garden.

Other early sixties bookings included eight weeks in Australia and twelve at the Dunes Hotel, Las Vegas. Where she eventually finished up I don't know, but I'm sure this talented lass was never short of work. One report suggests that she is now living in Las Vegas.

Cherry Wainer Recordings

PYE NIXA

N 15161 Oct 58 'Itchy twitchy feeling / Cerveza'
N 15170 Nov 58 'Blue cha cha / Valencia' (*acc by Bill*)

Shepherd orch)

N 15197 Apl 59 'The happy organ / Spanish marching song'
N 15217 Sep 59 'The song of Lotus Lee / Iced coffee'

TOP RANK

JAR 253 Dec 59 'Saturday night in Tia Juana / I'll walk the line'

COLUMBIA

DB 4528 60 'Happy like a bell / Money'

HONEY HIT RECORDS

TB 128 63 'Red river rock / Sleep walk'

Shani WALLIS

Tended to be overlooked now, it is worth noting that by the mid-fifties Shani, who was then only just in her twenties, had already done radio, television, cabaret, revue, variety, musical comedy, pantomime, films and made a few records.

The daughter of a Tottenham greengrocer, she was born in 1933 and encouraged by her parents to study piano from an early age. She passed numerous exams and seemed destined for a classical music career (her elder brother was professional drummer Leon Roy), but at the age of 16 decided to take up acting and enrolled with RADA on a four year course. Leaving after only half completing her dramatic training, she had soon been booked as a singer at Ciro's Club but left there after a few months and began working in repertory at the Irving Theatre Club.

Early in 1952 she auditioned and, somewhat to her surprise, was given the part of Princess Maria in 'Call Me Madam' that opened at the London Coliseum on 15th March that year. Her first recordings were numbers from the show.

Shani next joined Jack Hylton's revue 'Happy as a King' working with heavyweight comedian Fred Emney, a show that quickly closed so she then appeared as holiday replacement for Vera Lynn in 'London Laughs' at the Adelphi Theatre. In October 1953 she was starring in another Jack Hylton show, 'Wish You Were Here' at the London Casino, with Bruce Trent and Dickie Henderson.

One of her numbers was a stylish pop ballet. When the run of 'Wish You Were Here' ended in June 1954, Shani moved straight over to the Adelphi and the Al Read revue 'You'll Be Lucky'. In November she appeared on the Royal Variety Show from the Palladium.

From 27th December 1954 Shani joined Pat Kirkwood and Sid James in a new musical comedy, 'Wonderful Town', that began a two month run at Manchester's Opera House. Late in February the show moved into the West End at the Princes Theatre. Once again Shani recorded tunes from the show for Columbia.

Shani's first 'pop' disc was a duet on 'Blackpool bounce' with Johnny Brandon for Columbia in July 1952. Backed by Jeff Marlowe's Orchestra she had the reverse side to herself singing 'It's a sin to tell a lie'. Shani continued to record popular songs on the Pye, Parlophone (Rocking round the world with the Kirchin Band) Philips and Decca labels.

On 17th October 1955 Shani was singing on BBC TV's 'Hit Parade' with Dennis Lotis and the Stanley Black Orchestra. She closed the year playing the title role in 'Aladdin' at Golders Green Hippodrome with Dick Emery. It was here that she came to the notice of Charlie Chaplin and he signed her for a role in his movie 'A King in New York' that came out in 1957.

Shani had already played in two films released during 1956, 'The Extra Day' a film about the film business with Dennis Lotis and the comedy 'Ramsbottom Rides Again' that starred Arthur Askey and also had Frankie Vaughan in a minor role.

More television came her way during 1956 in the form of several appearances on the 'Tin Pan Alley Show'. She also did her first seaside summer season at Blackpool's Winter Gardens in 'The Dave King Show'. This booking was supposed to have been for singer Jill Day, but she pulled out because of ill health. Good news for Shani, for it was followed by the winter months in variety with Dave King at London's Hippodrome Theatre, a show that was still running in May 1957. By then she was regularly appearing on Dickie Valentine's 'Monday Date' ITV series, plus guest spots on 'Top Numbers' and 'Startime'.

In October Shani went over to America to appear on the 'Arlene Francis Show', that brought in many offers of TV and cabaret work. But she was due back in Britain to star in a production of 'Finian's Rainbow' at Liverpool's Shakespeare Theatre, that opened in December and ran until March 1958.

Ever busy, she went straight off to Australia where she opened at Melbourne on 5th April, first stop on a nationwide tour of the musical 'Bells Are Ringing' that lasted until September. While down under she was able to visit her brother Jimmy who had been a sheep farmer out there for several years.

On 29th September 1958 she was back at Liverpool's Shakespeare Theatre in Sam Wanamaker's stage version of 'Bus Stop'. Shani was playing the role made famous by Marilyn Monroe in the earlier film.

During the early months of 1959 she did a number of weeks in variety on a bill with Russ Hamilton and Reg Varney, before taking over Elizabeth Seal's role in 'Irma la Douce' at the Lyric Theatre

while Elizabeth took a holiday. Shani went back and took over the role permanently in April 1961. August 1959 saw her co-starring with Benny Hill in the revue 'Fine Fettle' at the Palace Theatre, followed by four weeks cabaret at London's Society Restaurant. On television she made several appearances with Dave King and had a regular spot on ITV's 'Johnnie Ray Sings' series. She guested on the Joan Regan and Dickie Valentine shows, her wide talents making her at home in any situation with a definite feel for comedy.

The sixties found Shani dividing her time between TV, pantomime and mainly cabaret appearances that included a season at New York's Plaza Hotel, Persian Room in 1962. By 1965 she had more or less settled permanently in the states, where she married agent Bernie Rich and had a daughter Rebecca. While continuing to use her undoubted show-business talents, she added a new career as a jewellery designer.

She appeared in several more films including probably her most remembered role as Nancy in the 1968 production of 'Oliver', plus 'Terror in the Wax Museum' a murder mystery starring Ray Milland and Broderick Crawford in 1973. She had a spell in '42nd Street' and did a world tour with Liberace.

In June 1997 Shani was back on the London stage in the musical 'Always' all about the relationship between King Edward VIII and Wallis Simpson, but it didn't last long because following a panning by the critics the play was taken off the following month. But as Shani was already drawing her old-age pension I don't suppose she was bothered too much.

		Shani Wallis Recordings	
		COLUMBIA	
DB 3064	May 52	'It's a lovely day (with Jeff Warren) / The ocarina' (both from Call Me Madam)	
DB 3105	Jly 52	'Blackpool bounce (with Johnny Brandon) / It's a sin to tell a lie'	
		PHILIPS	
		(first four are cast recordings from 'Wish You Were Here' acc by Cyril Ornadel Orch)	
PB 202	Nov 53	'Nicer than people (with Elizabeth Larnier)	
PB 204	Nov 53	'Shopping around'	
PB 205	Nov 53	'Certain individuals'	
PB 206	Nov 53	'Everybody love everybody'	
PB 241	Feb 54	'Bell bottom blues / The gang that sang Heart of my Heart' (acc by Wally Stott Orch)	
		COLUMBIA	
		(both cast recordings from Wonderful Town)	
DB 3568	Feb 55	(with Pat Kirkwood) 'The wrong note rag / Ohio'	
DB 3570	Feb 55	'A little bit of love'	
		PYE	
N 15005	Sep 55	'Ten little kisses / Take my love'	

N 15049 Apl 56 'Don't ringa da bell / Our melody'

PARLOPHONE

R 4266 Jan 57 (with the Kirchin Band)
'Rock Around the World'
medley'
PHILIPS

PB 1019 Apl 60 'Sixteen reasons / Forever forever'
PB 1076 Oct 60 'Where's the boy I never met / And
now'

PB 1117 60 'The most beautiful words in the
world /

When love is

young

BF 1166 Aug 61 'Something in the air / Let me go lover'

DECCA

F 11632 Apl 63 'My heart cries for you / All over again'

LONDON

HLR10125 Apl 67 'Let your love come through /
Look
of love'

HLR10225 Oct 68 'As long as he needs me / Where
is love'

Alma WARREN

When Alma Roza left school about 1945 and began working for a Liverpool football-pools company, big sister Lita was already singing with dance bands in London. A few years later, hoping to follow in Lita's footsteps, Alma too moved South taking secretarial work while she sought her chance to become a singer.

At a charity ball in November 1951 a lady who she chatted to turned out to be the mother of bandleader Vic Lewis and knowing his singer Marion Williams was about to leave, persuaded him to give Alma an audition. The consequence was, as Alma Ross, she joined Vic's orchestra making her first appearance, coincidentally, at Luton's Alma Theatre (later to become the Cresta Ballroom). Unfortunately her joy of making it into show-business was short lived, because after only a couple of months Vic decided to economise and do without vocalists.

But having tasted success she wasn't giving up easily and several more auditions followed, resulting in two offers of work, one from Jack Nathan's Band and the other from The Squadronaires. She chose to join Jack at the Coconut Grove.

In 1952 Alma moved over to Geraldo joining his orchestra on radio on Christmas Eve, this also being her first broadcast. It was Geraldo who changed her name to Warren. After less than a year Alma moved on again to the Stanley Black Orchestra, where she replaced Diana Coupland and stayed about two years.

It was on a 'Top of the Town' broadcast with Stanley that Parlophone boss George Martin first heard her and decided to give her a chance on record. Alma's first disc was the Frank Sinatra success 'Young at Heart' released April 1954. Not being a runaway success for Alma, her second disc was the obvious 'Try again'.

By August 1955 Alma decided the time had come to leave the comparative protection of being a dance band singer and take her chance in the

hard world of the solo artist. Radio and television bookings, although not overwhelming, kept her quite busy. Further recordings included 'Stowaway' a song that did well for Barbara Lyon and 'Stealin' that didn't do Frankie Vaughan any harm. But none of them put Alma on the road to riches.

In May 1956 she travelled with Frankie Howerd out to the Middle East for a month long tour of service camps there. Back home she did a 'Sunday Night at the London Palladium' on 17th June again with Frankie Howerd, joining in the comedy sketches with him. On Monday 23rd July Alma began her first variety tour with a week at the Chatham Empire.

Much of 1957 was taken up with foreign travel, mainly touring service camps, but come Christmas time she joined up with sister Lita in the pantomime 'Aladdin' at the Regal Theatre, Gloucester. There was more touring during 1958 until joining up with Lita again for 'Robin Hood' at Liverpool Pavilion.

After this the trail goes cold with the next mention of Alma I can find being in March 1960 when she was singing with the Ronnie Rand Band at the Astoria Danse Salon in Charing Cross Road. She was at the Hit Parade Ball run by the Trade Music Guild at London's Empire Rooms in February 1962.

When E.M.I. took over Top Rank in 1961 the lady they put in charge of exploiting their new label was a Miss Alma Warren (same girl? - I don't know).

Alma Warren Recordings

PARLOPHONE (acc by Ron Goodwin orch)

R 3842 Apl 54 'Young at heart / The little mustard
seed'
R 3918 Oct 54 'Try again / Far away'
R 3971 Jan 55 'Wait till April / Don't go to strangers'
R 4035 Jun 55 'Stowaway / I remember Mama'
R 4118 Jan 56 'Stealin' / Now and forever'

Keith WARWICK

Once described as Embassy Records' answer to David Whitfield, I know nothing about him except that during the summer of 1953 he was appearing in the seasonal variety show 'Half Past Eight' at Edinburgh's Kings Theatre with Reg Varney, and then spent the following two summer seasons in 'Showtime' at Worthing's Pier Pavilion.

Keith Warwick Recordings

ORIOLE

CB 1104 Jun 52 'You're mine / Until'

EMBASSY

WB 116 Feb 55 'Song of the barefoot contessa /
Open

your heart'

WB 126 May 55 'Stranger in paradise / I wonder'

WB 139 Jly 55 'My loving hands / mama'

WB 153 Nov 55 'When you lose the one you love / Bella
notte'

(acc by Ted

Astley orch)

WB 163 Jan 56 'Suddenly there's a valley /
Love is a many

splendoured thing'

WB 174 Mar 56 'Come next spring / Last love'
 WB 206 Oct 56 'Walk hand in hand / My son John'
(acc by Malcolm

Lockyer orch)

Tommy WATT

Tommy, a smart softly spoken man born in 1928, began taking piano lessons as a child, later attending the Scottish Academy of Music and then on to London's Guildhall School of Music. As a teenager he played with the Jack Chapman Band at the Albert Ballroom in his native Glasgow. His first professional appointment was with the Carl Barriteau Band.

Towards the end of the war years Tommy joined the R.A.F. as a cadet pilot and when the war ended was an officer based in America, where he got to hear at first hand all the latest swing bands. On demob he kept one memento of his service days, a WAAF. corporal who later became his wife.

Soon gaining a reputation as an arranger of merit, Tommy worked with several bands including Kathy Stobart, Ronnie Munro, Paul Fenoulhet (1950 summer season on the Isle of Man), Ken Mackintosh (at Wimbledon Palais during winter months 1950/51), Ambrose and Harry Roy. He also toured in variety as accompanist to singers Julie Dawn, Eve Boswell and Matt Monro.

In 1955, helped and encouraged by an old R.A.F. chum Brian Rix of Whitehall farce fame, Tommy formed his own 16 piece band (he wrote much of the background music for Brian's plays and films). Radio work followed and Parlophone Records put the outfit, with some of Tommy's own compositions, on to disc.

In December 1956 he reduced the band to a five piece to take up a residency at Quaglino's Restaurant in London's St. James. The five were Tommy leading on piano Oscar Birch saxophone, Johnny Oldfield trumpet, Jack Peach drums and Bob Howard bass. Singers with the quintet included Matt Monro and Margaret Rose.

It was on the strength of Tommy's recordings, notably 'Grasshopper jump', that the BBC's Jim Davidson booked him for radio's 'Bandwagon' series, that featured a different band each week-night. For his regular Tuesday evening slot, that began in October 1957, Tommy made up to an 18 piece using session musicians, the only broadcasting band at the time that didn't exist outside the studio.

In 1958 his instrumental piece 'Overdrive' was judged by the Songwriters Guild of Great Britain as the most outstanding British rhythm composition of the year.

After two and a half years at Quaglino's Tommy left in June 1959 to be replaced by the Felix King Quintet. In 1960 he took over as leader of the BBC's Northern Dance Orchestra when Alyn Ainsworth left, but quit again after only six months handing the baton to his deputy Bernard Herman.

Tommy continued to work as an arranger for the BBC and other organisations. He led various bands and had a spell at the Dorchester Hotel in the seventies. But I believe he eventually went into the design business.

His Parlophone records included an EP 'Watt's

Cooking' (GEP 8797) that featured a fast driving swing sound on 'An apple for the teacher / Crumpets for the count / I'm putting all my eggs in one basket / Life is just a bowl of cherries'. He was also the brains behind 'Time beat', written with George Martin. It was performed with a rhythm backing from the BBC Radiophonic Workshop and labelled as Ray Cathode was on Parlophone R4901.

Tommy Watt Orchestra Recordings

PARLOPHONE

R 4135 Feb 56 'The tender trap / Who done it'
 R 4201 Sep 56 'Easy come easy go / Louise'
 R 4281 Feb 57 'Holiday for trombones / Grasshopper jump'
 R 4328 Jly 57 *(with Eve Boswell)* 'Sugar candy'
 R 4331 Jly 57 'Crickets on parade / Rock-a-bugle'
 R 4377 Dec 57 'The little hut / Overdrive'
 R 4704 60 'The night we got the bird /
 Les cigale de St.
 Tropez'
 R 4901 62 *(as Ray Cathode & BBC Radiophonics)*
 'Time beat / Waltz
 in orbit'

COLUMBIA

DB 7050 63 *(as Forty-Two Big Band)*
 'Woodchopper's ball /
 Tuxedo
 Junction'
 DB 7176 Dec 63 'Burke's Law theme / Lapland
 romance'
 DB 7275 64 *(as Forty-Two Big Band)* 'St. Louis blues
 /
 C
 jam blues'

Clive WAYNE

Clive, a former choirboy, learned his craft in Australia where, by the late thirties, he was popular on radio and toured the music halls. During WWII he served as a Merchant Seaman and then in the Australian Air Force.

Coming to Britain in 1947, he made his home in Jarrow-on-Tyne. With his pleasant voice he was soon resident compere and vocalist on the BBC Northern Region. Noticed on one of Hughie Green's 'Opportunity Knocks' shows, he began broadcasting nationally with Maurice Winnick and his Orchestra. Roy Rich in the Daily Express described him as "a tailor made dance band singer of the Dick Haymes breed".

After spending the summer of 1949 with Winnick, 26 year old Clive moved over to Geraldo joining his band at Blackpool in October. Clive made several very listenable recordings for H.M.V.

Clive Wayne Recordings

H.M.V.

B 9788 Jly 49 'Have you seen Irene / The yellow
 tulip'
 B 9798 Sep 49 'Say goodnight but not goodbye *(acc by Jackie Brown on organ)* / Summer
 sweetheart
(acc by Bruce Campbell Orch)
 B 9802 Aug 49 'How can you buy Killarney / Again'
(acc by Bruce Campbell Orch)
 B 9826 Oct 49 'You're breaking my heart /

Confidentially'

(acc by Woolf

Phillips Orch)

B 9840 Nov 49 'Wonderful illusion / December'

(acc by Frank

Cordell Orch)

Jerry WAYNE

An American actor-singer, he came to London in 1953 to star as Sky Masterson in Frank Loesser's musical 'Guys and Dolls' at the Coliseum Theatre. Later replaced in the role by Edmund Hockridge, Jerry went on to tour with Julie Andrews and Andrew Cruickshank in 'Mountain Fire', a musical that was panned by the critics and never did reach the West End. He had a starring part, as an American crooner living in an English household, with Janette Scott, Jean Carson and Jack Buchanan in the 1955 film 'As Long As They're Happy'.

Jerry appeared on television entertainment shows and toured in variety. Philips Records put him on disc, initially with four numbers from 'Guys and Dolls'. I assume he eventually went back home.

Jerry Wayne Recordings

PHILIPS (acc by Wally Stott Orch)

PB 146 Jun 53 'I've never been in love before /
Luck be a

lady'

PB 147 Jun 53 'My time of day / I'll know' (above four
songs

from Guys and Dolls - with the Rita

Williams

Singers)

PB 170 Sep 53 'Lassoo / What more can I do?'

PB 179 Oct 53 (with Julie Wilson) 'Guess we'll have to
talk

about the weather / Over and

over again'

PB 237 Feb 54 'No one could love you / Promise me'

Terry WAYNE

A young country & western singer, he had a short run of recordings on the Columbia label with his first, 'Matchbox', coming in September 1957 just a month before his sixteenth birthday. Terry, from Plumstead, London, was the son of carpenter Hank Skinner who had appeared on the halls as hill-billy singer Hank Foster.

Taught to play guitar by his father Terry, as a young teenager, joined him on some Sunday concerts. Following the issue of his first disc he appeared on 'Six Five Special' on 5th October 1957. A month later, with his Rhythm Boys and plenty of self confidence, he began a nationwide variety tour with a week at London's Metropolitan Theatre on a bill headed by the Chas. McDevitt Group.

Terry Wayne Recordings

COLUMBIA

DB 4002 Sep 57 'Matchbox / Your true love'

DB 4035 Nov 57 'Slim Jim tie / Plaything'

DB 4067 Feb 58 'All mama's children / Forgive me'

(acc by Tony

Osborne orch)

DB 4112 58 'Oh! lonesome me / There's only one of
you'

DB 4205 58 'Where my baby goes / Little brother'

DB 4312 59 'Brooklyn Bridge / She's mine'

Bert WEEDON

Herbert Morris Weedon, a Londoner, was born at East Ham on 10th May 1920. His father was a train driver, and was also one half of a semi-pro comedy duo. He gave young Bert his first guitar when he was nine. Learning to play in the classical style, that master of the instrument Ivor Maraints was one of his tutors.

After leaving school Bert had several jobs, before taking up music full time in 1937. Working with small bands, he began to be noticed when he became a Carroll Levis Discoveries winner in 1939. A year later he was in the West End at Hatchetts' Restaurant, a member of the famous Swingtette with Stephane Grappelly.

After the war, during which he worked in the ambulance service, Bert mainly freelanced with many radio and record producers using his skilful electric guitar playing to great effect. Bert also worked with several bands including Ambrose, Harry Leader, Howard Baker, Nat Temple, Teddy Foster, Harry Gold, Cyril Stapleton and The Squadronaires.

In 1947 while playing as a session musician during the day, at night he was a member of the Arnold Bailey Quartet at Quaglino's Restaurant in Bury Street. One of his late forties featured radio spots was on the Ray Martin orchestra Sunday series.

For four years during the fifties Bert was a regular member of the instrumental group backing the acts on radio's travelling 'Workers Playtime' shows. A mainstay of the BBC Show Band, joining them on various radio and television dates, he was also a regular on many other shows including 'Slater's Bazaar' an early advertising feature hosted by John Slater on ITV, 'Emney Enterprises', 'The A to Z of Show Business' and AR-TV's 'Lucky Dip' on which he featured over many years. Year after year he was voted Britain's top guitar player by record buyers, listeners and viewers.

Bert wrote a guitar tutor book 'Play in a Day' in 1957 that sold over two million copies, and he had a late fifties children's television series on ITV, 'Bert Weedon's Guitar Corner', on which he showed them how to play. He followed up the success of his first book with another 'Bert Weedon's Rock, Skiffle and Blues Album', on sale for 3/6 (17½p).

On record, after many years backing artists like Winifred Atwell, Tommy Steele, Terry Dean and lots more, plus duets with violinist Max Jaffa, Bert began making his own solo discs, with his 1959 offering 'Guitar boogie shuffle' reaching No.10 on the charts. About a half-dozen of his other recordings reached the lower regions of Britain's Top Fifty. One that didn't was his theme for the 1956 ITV quiz series 'The 64,000 Question' (based on the American '\$64,000 Question' its UK version only offered multiples of sixpence with a maximum of £1,600) although with its alternative title of 'The old haunted castle' the theme reached top of the pops in Finland! Surprisingly, Top Rank chose Bert to lead a small strict tempo band and issued the recordings as Bert Weedon and his Music for

Dancing.

In 1959 Bert, then aged almost forty and with years of professional playing behind him, joined a bunch of young 'beat' singers that included Craig Douglas and Billy Fury on the road in a teenage pop package tour making his variety debut at the Newcastle Empire on Monday 28th September.

Nowadays no record will sell without a video to back it up - but nothing's new. For his February 1960 single 'Big beat boogie', Bert made a two minute film short featuring him playing the tune backed by the visual attraction of TV's 'Cool For Cats' dance team'. This was shown in over 600 Rank cinemas (he was recording at the time for Top Rank), but it only managed four weeks on the charts and the highest position it made was No. 37.

During the early sixties Bert was regularly on radio shows (sometimes solo, sometimes with either his trio, quartet or sextet) - shows like 'Guitar Club', 'Easy Beat', 'Saturday Club', 'Workers' Playtime' and 'Midday Music Hall'. His Sextet was the resident band on 'Music with a Beat' that also featured singers Lorie Mann and Franklyn Boyd. On television he was often a guest on Russ Conway's show and in October 1960 Russ presented him with a miniature cricket bat inscribed "5001 - NOT OUT" to commemorate Bert's achievement of over 5000 radio and TV appearances. He was compere of AR-TV's 'Tuesday Rendezvous' series for over three years.

In 1961 he appeared in, what I believe was, his first summer season, on Blackpool North Pier with Matt Monro, Lyn Cornell and the Paul Burnett Orchestra, and he was back there again the following year with Edmund Hockridge, Sheila Buxton, Billy Dainty and Harry Worth. Bert played regular summer seasons after that.

Come the 1990's Bert has been busy as ever, playing in cabaret and the recording studio, and his 'Play in a Day' tutor was also out on video. A member of the show-business charity organisation the Water Rats, he was King Rat in 1992 and victim for an ITV 'This Is Your Life' programme in December the same year. In 2001 Bert was awarded the Order of the British Empire for his services to entertainment charities.

Without doubt Britain's first guitar star, Bert Weedon was the inspiration to a generation of guitar playing rockers who followed. He died Friday 20th April 2012 aged 91.

Bert Weedon Recordings

COLUMBIA (with Max Jaffa violin)

DB 3264 Apr 53 'April in Paris / Everything I have is yours'

DB 3343 Sep 53 'Golden violin / The dancing duck'

DB 3484 Jun 54 'Petite ballroom / Sally'

PARLOPHONE

R 4113 Dec 55 (with Sydney Torch Orch) 'Stranger Than

Fiction theme / China

boogie'

R 4178 Jun 56 'The boy with the magic guitar / Flannel-foot'

R 4256 Jan 57 'Theme from 64,000 Question / Twilight

theme'

R 4315 May 57 'The jolly gigolo / Soho Fair'

R 4381 Nov 57 (with vocal chorus) 'Play that big guitar /

Quiet,

quiet, ssh!'

R 4446 Jun 58 'Big note blues / Rippling tango'

BELTUNA

BL 2671 Dec 56 (featured with George Chisholm Bluenotes)

'D. R. Rock /

Honky tonk'

TOP RANK

JAR 117 Apr 59 'Guitar boogie shuffle / Bert's boogie' (next three as Bert Weedon and his Music For

Dancing)

JAR 121 May 59 'Sing little birdie / The lady is a tramp'

JAR 122 May 59 'Petite fleur / My happiness'

JAR 123 May 59 'It's time to say goodnight /

Charmaine'

JAR 136 Jun 59 'Teenage guitar / Blue guitar'

TR 5004 Jly 59 (with other artists on six track 45rpm single)

'Roulette / I need your

love'

(next two as Bert Weedon and his Music For

Dancing)

JAR 210 Oct 59 'Jealousy / Tango tango'

JAR 211 Oct 59 'Stardust / Summertime'

JAR 221 Nov 59 'King size guitar / Nashville boogie'

JAR 300 Feb 60 'Big beat boogie /

Theme from A

Summer Place'

JAR 360 May 60 (with his Honky-Tonk Guitar) 'Twelfth Street rag

/

Querida'

JAR 415 Jly 60 'Apache / Lonely guitar'

JAR 517 Oct 60 'Easy beat / Sorry Robbie'

JAR 537 Jan 61 'Ginchy / Yearning'

JAR 559 Apr 61 'Mr. Guitar / Eclipse'

JAR 582 Sep 61 'Ghost train / Fury'

H.M.V.

POP 946 61 'China doll / Red guitar'

POP 989 61 'Twist me pretty baby / Twist a Napoli'

POP 1043 62 'Some other love / Tune for two'

POP 1077 62 'South of the border / Poinciana'

POP 1141 63 'Charlie boy / Night cry'

POP 1216 63 'Dark eyes / Black jackets'

POP 1248 64 'It happened in Monterey / Lonely night'

POP 1302 64 'Can't help falling in love / Gin

mill guitar'

POP 1355 64 'Theme from Limelight / Tokyo

melody'

POP 1387 65 'Twelve string shuffle / Colour him

folky'

POP 1485 65 'High steppin' / East meets west'

POP 1535 66 'Kick off / MacGregors leap'

POP 1592 67 'Stranger than fiction /

Malaguena'

FONTANA

6007 012 May 70 'Rockin' at the Roundhouse / Forty miles of

bad road'

POLYDOR

2058832 Jan 77 'Rockin' guitar / Bella ciao'

2058874 Jly 77 'Blue echoes / Romances'

POSP 405 82 'Gallipoli theme / Blue echoes'

CELEBRITY

ACS 2 81 'Kiss in spring / Plaisir d' amour'

Frank WEIR

Frank, born on 30th January 1911, came from a show-business family, his mother was a singer and his father a comedian. He was himself not only a fine saxophone and clarinet player, but also an accomplished singer and dancer and over the years made several film and television appearances in straight acting roles.

Frank learned to play the clarinet during his three years in the army, serving with the Argyll and Sutherland Highlanders and then the Dorset Regiment, between 1925 and 1928. After leaving he worked hard at honing his military band style to suit a dance band public and spent a year at the Spa Ballroom Torquay. He then freelanced around London's clubland, during which time he took up the saxophone as an alternative instrument.

Expanding his musical range still further he played in the Queen's Hall Light Orchestra and Boyd Neel's String Orchestra. During the mid-thirties he had a spell in Jack Hylton's Band and made his first recordings with them. For a year he played in Fred Hartley's Novelty Quintet. Frank also broadcast and recorded pre-war with the bands of Teddy Foster, Howard Jacobs and Sydney Lipton.

At the outbreak of WW II he was leading his own group at Fischer's Restaurant off London's Bond Street (later renamed the Celebrite), where his pianist was George Shearing. He began making broadcasts under his own name with a combination that consisted of four saxophones, a trombone and four rhythm with Frank leading on clarinet. Anne Shelton was vocalist on some of these broadcasts and on others he added a string section.

Back in the recording studio, between 1940 and 1942 he played with several outfits including Ambrose, Lew Stone, Jay Wilbur and while at Hatchett's Restaurant in 1940 was a member of Arthur Young's Swingtette that continued as Hatchett's Swingtette after Arthur was injured in an air raid.

In 1941 Frank was playing at the Bagatelle Restaurant while training as a ferry pilot. It was in this capacity that he saw war-time service with the Air Transport Auxiliary. Invalided out in 1943 he led a band at Hatchett's for a time and then was at the Astor Club for almost a year before returning to Fischers, from where he made several broadcasts.

On 16th November 1941 H.M.V. got together a group of Britain's leading jazz and swing musicians and before an invited audience (32,000 people made application for tickets) at Abbey Road studios held what they called "The first English public jam session". Three records resulted from the session, a 12 inch with Harry Parry leading, one 10 inch with Carl Barriteau as leader and a second 10 inch that had Frank Weir leading Leslie Hutchinson on trumpet, Woolf Phillips trombone, Len Newbury ten-sax, Jean Sasson guitar, Billy Munn piano, Jaap Sajet bass and Maurice Burman drums on a two part version of W. C. Handy's 1914 masterpiece 'St. Louis blues'. Frank played clarinet on Columbia's October 1947 recording of excerpts from a 'Melody Maker' Jazz Rally (DX 1440).

It was in December 1943 that Decca made the first recordings with Frank's own Sextet, following up six months later with several sides from his twentytwo piece orchestra that included a string section. At a time when Frank was still not widely known, his version of 'Clarinet a la King' with the orchestra received much acclaim from critics who compared it very favourably with Benny Goodman's original. While he was at the Astor, Decca issued a number of recordings by his Astor Club Seven with vocals from Anne Lenner and Lynne Shaw. Frank had an acting role in the mild ghost story film 'Dead of Night' made in 1945.

Replaced at Fischer's Restaurant by Cyril Stapleton in June 1946 Frank went on the road with seasons at Southampton's Royal Court Hotel and Green's Playhouse Glasgow. The band were on radio's 'Saturday Night at the Palais' from Green's on both the 7th and 20th of December 1946.

He then had a spell with a small group working at the Studio and La Melanite Clubs, both in Knightsbridge, until May 1947 when he opened with a 10 piece at the Lansdowne Hotel. This orchestra included Ken Mackintosh on lead alto-sax and George Shearing on accordion (an instrument he also excelled on), with singers Vivien Paget and Alan Dean.

On Sunday 22nd June 1947 Frank was guest soloist on 'Rhapsody in blue' with the London Symphony Orchestra at a concert in Harringay Stadium, Held before an audience of over 11,000 the orchestra was conducted by Jose Iturbi, who with his sister Amparo also played piano. Other soloists were Harry Hayes on alto-sax and Benny Daniels tenor-sax.

As well as their late night broadcasts from the Lansdowne Hotel, the band provided music for a new radio comedy series 'Hello Anybody' that featured Doris Nichols, Charlie Clapham (previously one half of the Clapham & Dwyer comedy duo) and Gene Crowley who also wrote the show. During 1948 he was compere of the television series 'New To You'.

After over a year at the Lansdowne, in November 1948 Frank was leading a trio (Ralph Sharon on piano and Billy Wiltshire drums) playing before and after the show and during the interval of Sonnie Hale's comedy 'The Perfect Woman' at London's Playhouse Theatre. In April 1949 he moved with a new orchestra into the exclusive Churchill Club in Bond Street, where the vocalist was Mollie Gibson.

Having kept up his flying skills, in June 1949 Frank took part in the Kings Cup Air Race (being revived following the war years) at Elmdon Airfield near Birmingham. He piloted 'Windmill Girl' a Proctor light aircraft belonging to Windmill Theatre owner Vivian Van Damm, coming 5th in his heat.

During September 1949 American film star Jane Russell was appearing in variety at London's Princes Theatre and Frank left Churchills, to take another change in direction, leading the 16 piece orchestra supporting her. He then took a band on the road again and in March 1950 was the first British 'name' band to play for U.S. servicemen in Germany, using Helen Mack as vocalist..

An extensive tour of dance halls included ten weeks at the Samson & Hercules Ballroom in Norwich during the summer of 1950. The band

broadcast regularly on programmes as diverse as 'BBC Ballroom', 'Music While You Work', 'On the Sweeter Side' and 'Jazz Club' where on 9th December 1950 Frank featured in a presentation titled 'The Magic of Benny Goodman'. In July 1951 he had a solo acting role playing a bandleader named Gil Martin in a radio detective play 'The Inch Man'.

Following redecoration of the Churchill Club Frank was back there with a new resident band opening on 4th December 1950, the 5th anniversary of its original opening. Six weeks later Johnny Gray took over the band at Churchills while Frank formed a new outfit to return to the Astor Club, where he first established himself almost ten years previously. His Astor Club Nine broadcast live Saturday 8th March on 'Tonight We Dance'. Frank had a solo clarinet spot on Tommy Cooper's 'It's Magic' TV show the following Wednesday.

At the end of April he moved from the Astor to the Milroy Club and this became the pattern for the fifties, working mainly clubs and dance halls the orchestra went through many changes of size and personnel throughout the decade. His band played seasons at the Empress Club Crystal Room, the Don Juan Club and the Copacabana.

Frank made many radio and T.V. appearances and from 1954 his orchestra recorded several more singles for Decca often featuring the brilliant soprano saxophone playing of its leader. A popular combination was his 1954 disc 'The little shoemaker' coupled with 'The never never land'.

In June 1954 his version of 'The happy wanderer', a German tune that did much for the Obenkirchen Children's Choir, reached No.4 position on the U.S. hit parade. American Billboard magazine placed him No.3 in their "Most promising new orchestra" poll. Over here it was the children's choir and The Stargazers that took chart honours. Frank provided the backing music for a number of solo artists on disc, including Vera Lynn. In 1956 he moved to the Parlophone label.

During January 1954 he had another straight acting role in a Midlands radio thriller serial 'Suspicion in the Air', written by Edward J. Mason (one of the creators of 'Dick Barton' and 'The Archers'). Frank played a sinister musician, and he also wrote the theme music. He played solo soprano-sax on 'Variety Playhouse', 'Midday Music Hall' and the 'Show Band Show', while his Quintet made a number of broadcasts on 'Music While You Work'.

In February 1955 billed as "The Pied Piper of the 20th Century" Frank went on tour with a new orchestra, including three new singers Jean Hudson, Lisa Ashwood and Ric Richards. The band's debut concert was at Cwmbran on 26th February, followed by Leicester's De Montford Hall on 27th and Purley's Orchid Ballroom on 1st March. One night stands continued and they were on the BBC's 'Festival of Dance Music' at the Royal Albert Hall on 28th March. The orchestra made many broadcasts, while Frank still appeared solo on shows like 'Henry Hall's Guest Night'.

In October 1956 the current singers Lisa Ashwood and Johnny Scott left, and were replaced by Anne Haven and David Fontain. During the winter months of 1956 Frank presented a series of 'Hit Parade' concerts at Battersea Town Hall

playing in each two hour session 24 numbers from the current hit parade. For three weeks over Christmas, New Year Frank and his Orchestra played at Green's Playhouse Glasgow, a coveted season filled for the previous 17 years by the Joe Loss Band.

On 29th January 1957 his Quintet was on BBC TV's second 'Festival of Popular Music' along with Alma Cogan, Ronnie Hilton, Edna Savage, Lorrae Desmond and the Stanley Black Orchestra. After a handful of discs for Parlophone Frank made a few on the Oriole label including an LP '20th Century Folk Mass' with the Peter Knight Singers. His one and only UK chart entry was the September 1960 Oriole offering 'Caribbean honeymoon', but only low down at No.42.

In 1958 the orchestra played a 13 week summer season at the Derby Castle Ballroom on the Isle of Man and the following December were backing the Frankie Vaughan holiday show at Southampton's Gaumont Theatre.

In 1961 Frank was back in London's clubland at the Colony Restaurant, that was called Lansdowne House when he was last there in 1947. A year later he was leading a quintet at Paul Raymond's new club the Bal Tabarin that opened on New Year's Day 1962. The same year he played the summer season leading an orchestra for the variety show 'Stars at Night' at Jersey's Opera House. Frank continued to play for summer season shows during the sixties and seventies and also worked as a musical director in the theatre.

Frank, a very likeable and obviously very talented and versatile man, died on 12th May 1981 aged 70.

Frank Weir Orchestra (unless shown) Recordings

H.M.V.

B 9250 Jan 42 (*leads All Star Eight Piece*) 'St. Louis blues (two

parts)' DECCA

F 8428 May 44 (*Sextet*) 'Between the devil and the deep blue sea /

Perfidia' F 8468 Sep 44 'I'll be around (*v. Maris Wright*) / Clarinet a

la King' F 8501 Feb 45 (*Astor Club Seven*) 'What a difference a day made / Together' (*both v.*

Lynne Shaw) F 8515 Apl 45 (*Astor Club Seven*) 'Oh, lady be good / Rose Marie (*v. Lynne Shaw*)'

F 8522 May 45 (*ACS*) 'I didn't know about you (*v. Anne Lenner*) / I'm making believe

(*v. LS*)' F 8585 Jan 46 (*Sextet*) 'Out of nowhere / Carioca' F 8597 Feb 46 (*ACS*) 'Annie Laurie (*v. Anne Lenner*) /

Henderson stomp' F 8613 Apl 46 (*ACS*) 'That's for me (*v. Paul Carpenter and*

the Modernaires) / I'd do it all over again (*v. by the*

Modernaires)' F 8628 May 46 'Make mine music / A door will open

		(both v. Denny	
Vaughan)			
F 8641	Jly 46	(ACS) 'Cocktails for two /	Struttin' at
		the Astor'	
F 8659	Aug 46	'Surrender (v. Johnny Carroll & The	
		Radio	
		Revellers) / All through the day	(v. Vivien
Paget)			
F 8702	Nov 46	'You go to my head / Chlo-e'	
F 10227	Dec 53	(with Lys Assia) 'Oh my papa /	Du bist mein
		liebschoen'	
F 10271	Feb 54	'The happy wanderer /	From your lips' (with
		vocal chorus)	
F 10291	Apl 54	'The bandit / By candlelight'	
F 10324	May 54	'The little shoemaker (v. The Michael	twins) /
		The never never land (v.	
Maureen Childs)			
F 10357	Jly 54	'Whistle along the road /	Starlight souvenirs' (with
		vocal chorus)	
F 10372	Sep 54	(with Vera Lynn) 'My son, my son /	Our
		heaven on earth'	
F 10384	Oct 54	'Misty island of the Highlands /	The
		cuckoo cries'	
F 10435	Jan 55	'Theme from Journey into Space /	Serenade to an
		empty room'	
F 10473	Feb 55	'Hold me in your arms /	Too many dreams' (with
		vocal chorus)	
F 10530	May 55	'The water tumbler tune / Whispering	leaves'
F 10605	Sep 55	(with Janie Marden) 'I'll come when you	call /
		Thank you for	
the waltz'			
F 10646	Nov 55	'I'm a little echo (v. Eula Parker) /	Castles in the air (v. The
		Little Tinkers)	
		PARLOPHONE	
R 4157	Apl 56	'Mr. Cuckoo /	If ever you go to Paree' (with
		vocal chorus)	
R 4202	Sep 56	'The intimate stranger /	Students serenade' (with
		vocal chorus)	
R 4254	Jan 57	'Parade of the pomegranates / Dimpy	dum'
R 4295	Apl 57	'Calypso romance / Almost paradise'	
		ORIOLE	
CB 1520	Nov 59	'Cha-cha Italiano / El curaca (Big man)'	
CB 1523	Dec 59	'The swinging ghost / The cool spectre'	
CB 1554	May 60	'Drivin' south / Big Ben'	
CB 1559	Sep 60	'Caribbean honeymoon / Farewell my	love'
		PHILIPS	
BF 1154	Mar 61	'Hawaiian honeymoon / Coral Island'	
BF 1186	Oct 61	'Love sunshine and cha-cha-cha /	Farrago'
326525	62	'Parisien / Skylark'	

Nancy WHISKEY

Nancy, along with Lonnie Donegan, was responsible for the late-fifties skiffle band explosion in this country. Her January 1957 recording of 'Freight train' became one of the

year's most popular records.

Born Anne Wilson 4th March 1935, she was the daughter of a Glasgow lorry driver who taught her to play guitar. By the mid-fifties, with her adopted stage name of Nancy Whiskey (taken from a Scottish folk song *The Cotton Weaver which has the line "whiskey...whiskey... Nancy-o"*), she was becoming known as a folk singer around her native Scotland.

Coming down to London she was persuaded to team up with fellow Glaswegian and skiffle-folk bandleader Chas. McDevitt. Signed up by Oriole Records their first offering was the traditional folk song 'Freight train', with new lyrics from Paul James and Fred Williams. Given a skiffle flavour by the McDevitt backing it quickly took off and during its 18 weeks on the chart reached No.5.

Released in America on the Chic label, it put up a very good challenge to the home grown Rusty Draper version. Because of the record's success in the States, Nancy was chosen by the American Music Operators Association to represent the UK at their annual convention held in Chicago in May 1957. With help from the American Embassy, Nancy flew over to a great reception where she was presented with 200 bottles of American Whisky (although she didn't drink) and a model electric freight train set. Nancy and the McDevitt group also appeared on US television's Ed Sullivan Show.

Nancy's second recording with the McDevitt group 'Green back dollar' was also a minor hit, but by mid '57 she had decided to leave the group and return to her solo role. She said she never liked skiffle anyway and was sick and tired of singing 'Freight train', although her first recording after leaving McDevitt was with her own skiffle group, but that had probably more to do with Oriole than Nancy herself. Before leaving she had recorded the tracks for an LP 'Nancy and Chas' (this has recently turned up as a Hallmark CD 'Skiffle Party' - 301702).

Her last appearance with McDevitt's group was at Newcastle Empire on 31st August 1957. Nancy then signed with the Foster Agency and appeared solo on the 'Top Twenty All Star Concert' at the Royal Albert Hall on Sunday 8th September, before setting off on a nationwide variety tour in the 'Big Beat' show with Michael Holliday and the John Barry Seven.

Nancy recorded a couple more solo discs for Oriole, while Topic Records jumped on the bandwagon and issued a 33 and a third RPM Extended Play (7T10) of some folk songs she had recorded for them back in 1955.

She had a cameo role in Terry Dene's 1958 film 'The Golden Disc' and made several television appearances on shows like 'Cool For Cats', 'Music Shop' and 'Palais Party'. But on many of these she was expected to become just another pop artist and it was really not her style, Nancy was much happier singing simple folk songs.

She continued to tour in variety including service camps in the Middle East and did a number of summer seasons, but Nancy never again reached the great heights of 'Freight train' and she was probably quite happy about that.

Despite being the first female 'post-ballad-era' singer to succeed she always said she "didn't give a damn" about skiffle, rock 'n' roll or popularity and hated being called the female Tommy Steele.

Later years were not her best, becoming a single mum to daughter Yancey didn't help, but she continued performing in her inimitable folksy style into old age. Nancy died, aged 67, at her home in Leicester on 1st February 2003. She was laid to rest in Leicester cemetery to the sounds of a live jazz group, at a ceremony attended by Chas. McDevitt and many others from the skiffle - folk music world.

Nancy Whiskey Recordings

ORIOLE

CB 1352 Jan 57 *(with Chas McDevitt Group)* 'Freight train'
 CB 1371 Jun 57 *(with Chas McDevitt Group)* 'Green back dollar'
 CB 1386 Sep 57 *(with Chas McDevitt Group)* 'Face in the rain'
 CB 1394 Mar 58 *(with her Skiffers)* 'He's solid gone /

Ella speed'
 CB 1452 Jly 58 'I know where I'm going / Hillside in Scotland'
(acc by Johnny Gregory orch & chorus)
 CB 1485 Jan 59 'Johnny Blue / Old grey goose'

FONTANA

H 612 Sep 65 'I'm leaving today / Bowling green'

David WHITFIELD

Tall, fair haired, good looking David Whitfield had the distinction of being the first British male singer to reach the Top Ten on the American hit parade. Born at Albert Terrace, Kingston-upon-Hull on 2nd February 1926, just a week after another of Hull's singing sons Ronnie Hilton. At seven he was a choirboy at his local St. Peter's Church and when he was seventeen joined the Royal Navy.

Serving as a gunner he saw wartime service in the D Day landings and was on one of the ships that went to the rescue in the Yangtze incident. Having entertained shipmates on board with his fine tenor voice, it was they who, when anchored off Shanghai, pushed him into his first public appearances at the International Y.M.C.A. Club there. During 1948-49 while in Hong Kong David sang regularly in a nine piece led by Ken Cochrane and was a member of a comedy-vocal group made up from naval personnel, who performed in cabaret as Tex Winter and the Tumbleweeds.

Back in Britain at Portsmouth, awaiting demob in 1950, it was colleagues who again persuaded him to enter a heat of Hughie Green's 'Opportunity Knocks' at a theatre in nearby Southsea. Somewhat reluctant David agreed and surprised himself, but not his mates, when he won. This resulted in several broadcasts on Hughie's Radio Luxembourg show and he also aired on 'A Date With Steve Race', a show that spotlighted 'Opportunity Knocks' winners, on Sunday 15th October 1950.

By then David was back in civvy street working as a loader in the Hull Concrete & Stone Co. yard. He had secured a number of regular bookings singing in local working men's clubs and bolstered by this additional income, on 5th June 1951, married Sheila his childhood sweetheart. Just before Christmas Hughie Green, who had

kept in touch and given him the occasional booking, asked him to appear in a charity concert at London's Criterion Theatre.

It was here David met West End impresario Cecil Landeau who offered him a three month cabaret spot at the Washington Hotel in Curzon Street, Mayfair. The engagement consisted of singing a few songs to late night diners more interested in themselves and the food, but it paid £10 per week, £2 more than his job in the builder's yard, plus room and meals. Dining at the Washington one evening was Bunny Lewis, exploitation man at Decca Records, and impressed by the Whitfield voice he made a note of the name.

When the hotel job ended, with no other offerings forthcoming, David returned to Hull. Time passed, son Lance joined the family and David settled down to not expecting anything more of show business than his local club singing. That was until out-of-the-blue came an invitation from Decca for him to take an audition.

Backed by Nat Temple's Orchestra he waxed an old time favourite 'Marta' coupled with 'I'll never forget you'. Issued in February 1953 and plugged by Jack Jackson on his 'Record Round Up' shows, within a month it had sold 20,000 copies. Not bad for an unknown.

His second record, the Frankie Laine hit 'I believe', did even better and on the strength of its success David was booked into cine-variety, singing between films at East Ham Granada. More variety work followed and under the direction of Reg Warburton, who was David's musical director from 1953 - 1956, he began to learn how to sell a song to the audience using the stage and hand gestures to best advantage.

For three days during July 1953 David was one of the vocalists at the International Festival of Popular Song held at the Casino Knokke-le-Zoute in Belgium. Singing 'I believe' and 'A love like mine' he won top prize for "best interpretation of any song".

In October David's 'Bridge of sighs', a British song from the prolific pen of Billy Reid, was his first chart entry, going straight in the New Musical Express Top Twelve at No.9. Oddly by the following week it had disappeared, never to return. But no matter 'Answer me' within a couple of weeks of its release (it was in fact released twice, the original words "oh Lord above" being banned by the BBC were re-recorded as "oh my love"), even without early BBC exposure, was by mid-October on the bottom rung and three weeks later had reached the top. Unfortunately the Frankie Laine version knocked it off the following week, but David hung on at No.2 position for a further four weeks, tied with Frankie at No.1 for one week in December (the only time two versions of the same song have ever tied at the top) and stayed a total of 13 weeks in the chart. David's last record of 1953, 'Rags to riches', was also a chart success, reaching No.3 the first week of January 1954.

By any standard David Whitfield's first professional year in show business had been something of a success story and to wind it all up he finished the year appearing as guest artist in Bolton's Theatre Royal pantomime 'Jack and the Beanstalk'.

1954 continued in similar fashion, topping the bill in variety. During March he flew over to

Belfast to appear for the Songwriters Guild concert 'Our Friends the Stars' taking with him the whole orchestra and company of London's Victoria Theatre.

His first disc of the year, 'The book', was up there at No.5 by the end of March. Now a household name David was booked into the George & Alfred Black 16 week summer show 'Happy Holiday' at Blackpool Winter Gardens with comics Terry-Thomas and Freddie Frinton.

Just prior to the show's opening in June, Bunny Lewis had suggested David's next recording be 'Love, tears and kisses' and he offered as the 'B' side a new song he had written with orchestra leader Mantovani (although it was credited to Lee Lange and Tulio Trapani). David had his accompanist Reg Warburton play it over and they both agreed it had something. The number was 'Cara mia'.

Recorded with a lush backing from Mantovani's Orchestra, it entered the NME chart on 19th June and by 3rd July it was No.1 a position it retained for ten weeks, something that was still unequalled by a British artist decades later. Released in America on the London label it reached No.10, earning him the title there of "Britain's Mario Lanza". Sales world-wide took it into the million seller category eventually totalling 2,500,000. Without doubt it was a showstopper during David's season in Blackpool bringing the house down every night.

In November 1954 he was honoured by being invited to appear on the Royal Variety Show at the London Palladium, in a 'Record Rendezvous' feature with Frankie Laine, Guy Mitchell, Dickie Valentine, Max Bygraves and the orchestras of Jack Parnell and Ted Heath.

David's Merry Christmas song, 'Santo Natale', spent three weeks at No.2 during December, only held back from the top by Winifred Atwell having another party. 'Santo Natale' also charted in America, as did 'Smile' an old Charlie Chaplin film tune given words and a new lease of life.

From 17th January 1955 David had a guest spot playing the Emperor of Peking in 'Aladdin' at Wolverhampton's Grand Theatre. He was booked for the whole season but a bout of laryngitis (a recurring problem) had kept him away so far. Teddy Johnson had been filling in while David convalesced in Switzerland.

On the strength of his Stateside hits David visited the U.S early in 1955 making radio and television appearances, including two on the top rated Ed Sullivan 'Toast of the Town' show. David was one of the first British artists to have a big following in America.

Back home again it was more touring until June when he returned to Blackpool, this year in 'Sing a Happy Song' at the Winter Gardens where he topped the bill with pianist Semprini. During the season David was presented with his gold disc for a million sales of 'Cara mia'.

Record successes during 1955 were numerous with 'Beyond the stars', 'Ev'rywhere' and 'When you lose the one you love' all making it into the Top Ten and 'Mama' made three separate attacks on the Top Twenty. Similarly in 1956 'My September love' was in and out of the Top Thirty chart on four occasions totalling 24 weeks with a highest position of No.3 in mid-May. 'My son John' and 'My unfinished symphony' both made it

into the lower third during August. David's records continued to do well in America especially 'When you lose the one you love' where once again he benefited from a backing by Mantovani.

In March 1956 David joined half a dozen other top record stars for two weeks at the London Palladium in the 'Record Star Show' (what else?). This he followed with another visit to America where at the time he was probably the most popular British recording artist, with over 15 fan clubs over there.

That summer, instead of a summer show, David spent several months touring top music halls, ending up in September with two weeks in London, sharing top billing with Joan Regan at the Prince of Wales Theatre. The Record Mirror reviewing his act pointed out "although he draws large crowds, he has little personality, his announcements are short and his voice certainly not the best around, the top notes only seem so high because of the effort he puts into them. But he does have great stage presentation, the right stance, the correct amount of movement, the voice raised and lowered for full effect and always immaculately turned out. He is in fact a star".

More touring in 1956 included a week during December at L'Ancienne Belgique in Antwerp, but the biggest thrill of 1956, for this one time labourer in the building trade, must have been the day in October when he moved his family into the new house he'd had specially built near Hull, that he named 'Cara Mia'. It wasn't long after moving in that there was an addition to the family with the birth of second son Shane in February 1957. A daughter, Amanda, came along in 1959.

Little has been mentioned of David's radio and television appearances, on the former his recordings were understandably well represented and during 1956 he recorded 26 Radio Luxembourg 'David Whitfield Shows' for Bile Beans laxative pills. On TV although not the heavyweight personality to carry a series he made many appearances, topping on 'Sunday Night at the London Palladium' several times, plus a number of hour long Saturday Spectacular 'David Whitfield Shows'.

During the months of 1957 David made several more forays into Europe, while at home February included a week at the Gaumont Cinema in Wolverhampton, a town that had been starved of variety since the Hippodrome burnt down almost a year earlier. A short Italian holiday with his family in May was just a breather before the summer season began with three weeks in June at Newcastle's Theatre Royal in the production 'Five Past Eight', where he now felt confident enough to introduce opera into his act that was developing into more of a performance and not just a string of songs. This he followed with ten weeks in 'Light Up the Town' at Southsea King's Theatre with Harry Worth, Billy Dainty, Audrey Jeans and The King Brothers.

'Light Up the Town' then toured, playing two weeks each at Manchester, Liverpool and Bristol taking David neatly up to November when he was once again appearing on the Royal Variety Performance. Top of the bill was Mario Lanza, who not being used to playing before a live audience was probably a lot more nervous than David. In fact earlier in the day the Palladium had to be cleared of staff before Lanza would even

rehearse.

Now with more confidence as a performer, in December David returned to the pantomime scene, something he'd given a miss the past couple of years, and right at the top in the Palladium production of 'Robinson Crusoe'. Playing the title role he expressed doubts at his ability to meet such a grand position, but ably supported in the comedy scenes by Arthur Askey as Mrs. Crusoe and Tommy Cooper as Will Atkins how could he fail, and with the addition of several duets with Patricia Stark, who was playing Polly Perkins, the show was an enormous success enjoying one of the longest panto runs ever, going on well into April.

David then went into hospital for a minor tonsil operation before beginning rehearsals for his summer season, 'The Big Show of 1958' at Blackpool Opera House with comedian Arthur Haynes. This opened on the last Saturday in June.

Although his records were doing somewhat less well, with fewer charting and those only low down, David was still a big box office draw. In October he was star of the Coventry Theatre's 21st Birthday Show, a six week spectacular that included The Kaye Sisters, Jimmy Wheeler and The Three Monarchs. From December David was back playing 'Robinson Crusoe', now at the Birmingham Hippodrome and although it was missing the talents of Askey and Cooper, as one review put it "what it lacks in comedy it makes up for in spectacle and the professionalism of David Whitfield".

As mentioned, on disc the hits were beginning to dry up but this isn't surprising, it was the late fifties and our ear drums were being bombarded with rock and roll, something the Whitfield voice could never be part of. In March 1957 'The adoration waltz' was the last of David's recordings to make single figures on the chart. His only other entry that year was 'I'll find you', the theme from the Richard Burton, Joan Collins film 'Sea Wife'.

1958 was the year that 'My Fair Lady' opened at Drury Lane and it was one of the shows many good songs, 'On the street where you live', that proved to be David's last really big hit remaining on the chart 14 weeks, with a best showing at No.16 during July. The best of the rest, sales wise, were 'Cry my heart' and 'The right to love'.

Although continuing to be as popular on stage and television during 1959, not one of his records that year sold in sufficient quantities to register on the chart. In fact David's next, and last chart entry, was a new version of 'I believe' in 1960. He recorded a version of 'The Scottish soldier' coupled with 'Scotland the brave', but due to an infringement of Andy Stewart's copyright Decca couldn't issue it here, although it did appear in Australia. After his single output dried up in the early sixties his recordings became rare and there was a long break before Philips issued an album of show tunes in 1975.

Summer season 1959 was 'The Big Show of 1959' at the Bournemouth Pavilion with comics Arthur Haynes and Freddy Frinton. In December David was back at the same venue, but this time with his skates on, for 'Humpty Dumpty on Ice'. Playing the King he wore a button-hole mike and trailed 150 foot of cable.

On 5th March 1960 David left for his first big

overseas tour, opening 14th March at the Tivoli Theatre, Melbourne, Australia. Heading a variety company that included Joe Baker & Jack Douglas they followed the Tommy Steele Show in to the theatre. Four and a half months later, after a triumphant tour, he was back home rehearsing for the leading role in Tom Arnold's production of 'Rose Marie' that opened at London's Victoria Palace on Monday 22nd August, with Stephanie Voss, Maggie Fitzgibbon, Andy Cole, Ronnie Stevens and Gillian Lynne.

The 'Melody Maker' gave the show a definite thumbs-down, but they added it wasn't David's fault. Despite this 'Rose Marie' went on tour and played over the Christmas holiday at Edinburgh Empire and the summer season of 1961 at Blackpool Hippodrome. As the sixties wore on David turned more and more to musical comedy and opera and during 1962 toured in 'The Desert Song'.

Many of his live appearances were now, like many fifties singers, in the new breed of cabaret clubs that were replacing music halls, although he still did pantomime and several summer seasons at coastal resorts.

It was another kind of cabaret appearance, on luxury liners, that took him back to the Southern Hemisphere and he made several more tours of Australia. It was on the last day of his thirteenth Australian tour, on 15th January 1980, that David suffered a cerebral haemorrhage and died.

His memory is kept very much alive by his widow Sheila and the David Whitfield International Appreciation Society based in his home town of Hull.

David Whitfield Recordings

DECCA

- F 10062 Feb 53 'Marta / I'll never forget you' (*acc by Nat Temple orch*)
F 10099 Apl 53 'I believe / I'll make you mine'
F 10129 Jun 53 'The bridge of sighs' (*acc by Johnny Douglas orch*) / I'm the king of broken hearts' (*acc by Roland Shaw orch*)
F 10192 Oct 53 'Answer me / Dance gipsy dance' (*acc by Stanley Black orch*)
F 10207 Nov 53 'Rags to riches / Mardi gras' (*acc by S.B orch*)
F 10242 Feb 54 'The book / Heartless' (*acc by S.B orch*)
F 10279 Mar 54 'Laugh / It's never too late to pray'
F 10327 Jun 54 'Cara mia / Love, tears and kisses' (*acc by Mantovani orch*)
F 10355 Aug 54 'Smile' (*acc by Eric Rogers orch*) / How, when or where' (*acc by Mantovani orch*)
F 10399 Nov 54 'Santo Natale / Adeste fideles'
F 10458 Feb 55 'Beyond the stars / Open your heart' (*acc by Mantovani orch*)
F 10515 Apl 55 'Everywhere / Mama' (*acc by Roland Shaw orch*)
F 10562 Aug 55 'The lady / Santa Rosa Lea Rose' (*acc*)

R.S o)

F 10596 Sep 55 'I'll never stop loving you / Lady of Madrid'

(acc by Roland

Shaw orch)

F 10627 Oct 55 'When you lose the one you love / Angelus'

(acc by

Mantovani orch)

F 10690 Feb 56 'My September love / The rudder and the rock'

(acc by Roland

Shaw orch)

F 10752 Jun 56 'It's almost tomorrow'

(part of medley 'All Star

Hit Parade')

F 10769 Aug 56 'My son John / My unfinished symphony'

(acc by Roland

Shaw orch)

F 10833 Jan 57 'The adoration waltz / If I lost you' (acc by

Roland

Shaw orch)

F 10864 Mar 57 'I'll find you / I'd give you the world' (acc by

Roland Shaw

orch)

F 10890 May 57 'Without him / Dream of paradise' (acc by

Roland Shaw

orch)

F 10931 Sep 57 'Everything / Martinella' (acc by R.S

orch)

F 10978 Jan 58 'Cry my heart / My one true love'

(acc by Mantovani

Orch)

F 11018 May 58 'On the street where you live (acc by Cyril

Stapleton orch) / Afraid' (acc by

Roland Shaw

orch)

F 11039 Jun 58 'The right to love / That's when your heartaches begin' (acc by Roland

Shaw orch)

F 11079 Nov 58 'This is Lucia / Love is a stranger' (acc by

Roland

Shaw orch)

F 11101 Jan 59 'Willingly / William Tell'

F 11144 Jun 59 'A million stars / Farewell my love'

F 11161 Sep 59 'Oh, tree / Our love waltz' (acc by Roland

Shaw orch)

F 11196 Jan 60 'Song of the dreamer / My only love' (acc by Roland

Shaw orch)

F 11221 Mar 60 'A tear, a kiss, a smile / Angela mia'

F 11289 Nov 60 'I believe / Hear my song Violetta' (acc by

Paul

Conrad orch)

F 11339 Mar 61 'Climb every mountain / The sound of music'

H.M.V.

POP 1015 62 'As long as you love me /

Impossible'

POP 1180 63 'You belong to someone else's arms /

This heart

of mine

DENMAN

DD 105 77 (with Carlton Male Voice Choir) 'Land of hope

and glory / When you lose the

one you love'

Eric WHITLEY

A Welshman, born at Wrexham in December 1910, with a light tenor voice Eric could also play piano and violin, he could act and was a keen sportsman. Originally with Peter Fielding's orchestra at Newcastle, where he was known as Tony Lombardo, he was a prolific broadcaster before the war and added the vocal chorus on numerous records by Harry Leader, Teddy Joyce and Carroll Gibbons.

Leaving Carroll Gibbons orchestra when war broke out, he became a founder member of the RAOC Blue Rockets dance orchestra. After the war Eric joined Harry Roy's band, broadcasting and touring alongside Harry's other singer Eve Lombard. That was until May 1947 when he was invited to join the Crazy Gang show 'Together Again' at London's Victoria Palace, staying with them 2½ years.

Available again late 1949, Eric mostly freelanced. On radio he was on the Home Service series 'Two in Accord' and Radio Luxemburg's 'Radio Roundabout' with Max Wall. On Friday evening 11th November 1949 he demonstrated his versatility with a change of style, playing the role of Peppe in a BBC TV production of the opera Pagliacci.

During the early fifties, while continuing to broadcast regularly and appear in variety, Eric was reported to be running his own tennis and social club at Village Way, Neasden. In December 1952 he became mine-host at the Railway Hotel, Wheatley near Oxford. Still broadcasting, he was a member of Peter Knight's Knight Errant vocal group during the mid-fifties. Eric later had a regular record show 'Painting the Clouds' on Radio Wales. During the 1960's Eric was lead tenor on a touring version of The Black and White Minstrel Show. He died, after a long illness, on 4th August 1991

Eric Whitley Post war Recordings

PARLOPHONE

F 2156 Jly 46 (with Harry Roy Band) Cynthia's in love'

COLUMBIA

FB 3209 May 46 (with Carroll Gibbons Orpheans) 'Here comes

heaven again'

FB 3408 May 49 Down among the sheltering palms / You were

only fooling' (both with The Greene

Sisters)

Tommy WHITTLE

Born in 1926 at Grangemouth, Stirlingshire, Tommy took up the clarinet at 12 adding tenor-sax a year later. At 16 he played in a semi-pro band, before moving down south where he joined Claud Giddin's band at Gillingham. He then worked with Johnny Claes, Lew Stone and Carl Barriteau, until April 1946 when he joined Harry Hayes band at Churchills Club, later moving to Hamish Menzies at the Rose Room.

In February 1947 Tommy replaced Ronnie Scott in Ted Heath's orchestra, where he

remained until early 1952. By then the BBC Show Band under the direction of Cyril Stapleton had arrived on the scene and for the next three or four years Tommy was featured tenor with the band. A jazz man at heart he still continued to sit in on various groups and in 1955 was leading a five piece at Studio 51.

Eventually Tommy left the Show Band to take his own eight piece group on the road debuting at the Samson & Hercules Ballroom, Norwich on 29th September 1955. Vocalists in January 1956 were Johnnie Francis and Margaret Cotter. Giving up touring, for 2½ years between 1958 and 1961 he was resident leader at the Dorchester Hotel. After that he formed a new jazz quartet and often appeared in the Jack Parnell ATV studio orchestra and other outfits.

Tommy married the vocalist Barbara Jay and their son Sean followed them into the profession becoming a keyboard player. During the nineties Tommy's quartet was backing the touring 'Ella Fitzgerald Songbook' that featured his wife with Rosemary Squires and Maxine Daniels.

I can only find two singles by Tommy's group - I'm sure there must be more.

ESQUIRE

10-458 Oct 55 (*Quintet*) 'Flamingo / Ghost of a chance'

H.M.V.

POP 379 57 (*Quartet*) 'Cabin in the sky / The finisher'

Marty WILDE

Marty, who was really Reginald Smith born at Blackheath South London on 15th April 1939, began performing around his local area as a member of the Hound Dogs skiffle group.

Later, while working in a timber yard by day, in the evenings he began appearing solo as Reg Patterson and early in 1957 auditioned for television's 'Six Five Special' singing and playing guitar (badly), but Jack Good turned him down.

Turning to pop promoters Larry Parnes and John Kennedy, who had already succeeded with Tommy Steele, he had more luck. Parnes had noticed Reg performing at the Condor Club and knew that the tall (6' 3") dimpled, good looking was bound to be popular with the female fans. Giving him the make-over treatment - expensive clothes, the right haircut - they got him booked into the ritzy Winstons night club, opening in cabaret there as Marty Wilde on Monday 2nd September 1957.

Josephine Douglas, presenter and co-producer of 'Six Five Special', saw Marty at Winstons and introduced him to the nation on 'Six Five' in October. With a style that was being compared by many to Elvis Presley, he was seen on television by Philips recording boss Johnny Franz and within a couple of weeks his first disc, a cover of Jimmie Rodgers' Stateside hit 'Honeycomb', was in the shops. Marty was promoting it on 'ITV's 'Jack Jackson Show' on Sunday 17th November.

Not a monumental hit, his second record 'Love bug crawl' in January 1958 and 'Oh-oh I'm falling in love again' in March also both failed to hit the target. Indeed it wasn't until he turned his back on rock and recorded his cover of Jody Reynolds'

moody hit 'Endless sleep' in June, that the record buying public really began to take notice. Although Jody had enjoyed top ten success with the song in America, over here that version was no match for Marty's cover that had reached No.4 on the NME chart by the end of August. (In 1979 the Jody Reynolds recording was issued back to back with 'To know him is to love him' by The Teddy Bears and the combined effort made 66 on the music trade Top 100 listing).

With his backing group The Wildcats ('B' side of his first single had been the self penned 'Wild cat') Marty took to the road in variety and package tours promoted by Larry Parnes. He made several more appearances on BBC TV's 'Six Five' (he was on the 1st anniversary show on Saturday 22nd February 1958) and other music shows like 'Top Numbers' over on ITV. During January 1958 he is reported as being on television nine times in the space of five days.

From the 4th March 1958, with his Wildcats, Marty played a week in variety at Chiswick Empire, the start of a nationwide tour for Moss Empires with him topping a bill that included Edna Savage, The Four Jones Boys and Little Johnny and the Teenagers.

When Jack Good introduced his new television pop series 'Oh Boy' on the ITV network on Sunday 15th June 1958, it was Marty who soon took the spotlight as the star artist on the show. It's probably no coincidence that his first big hit 'Endless sleep' came at this time.

Building on his star status, in August he dispensed with his Wildcats (who were currently Ken Orpen and Kenny Packwood on guitars, Bert Lankester bass and Jack Porter drums - they later reformed with a different line up) saying he wanted a more big-band image and was booking John Barry to back him.

By November manager Parnes had pulled him out of 'Oh Boy' following a row with Jack Good over rival Cliff Richard's appearance on the show. Cliff stayed, and Marty went back on the road in a new variety tour with Nancy Whiskey and the John Barry Seven.

Obviously more than a little miffed he is reported as saying he wanted to quit Parnes management, because he was forced to wear evening dress on stage and he wasn't happy about leaving 'Oh Boy' and he wanted to do things in his own way. All this was possibly on his mind when, later in the month near Norwich, he wrote off his new red MG sports car (it hit a tree and finished up in a ditch), that he had just bought to replace the baby Austin.

He'd no doubt cheered up (he'd had an early reputation of being moody and depressed, not making many friends) when he played Will Scarlett in 'Babes in the Wood' at Stockton Hippodrome, with Chas. McDevitt and Shirley Douglas, over Christmas and New Year 1958.

Marty, who'd had his National Service deferred, was finally rejected in April 1959 because of flat feet (they were size 13). But it may have been because the authorities didn't want to run the risk of embarrassment over another high profile pop star in uniform, so closely following the fiasco of Terry Dene.

Marty continued to tour and on 29th June 1959 appeared on a Royal Variety Show at Manchester's Palace Theatre in an 'Oh Boy'

feature. He had a small part, playing a singer (but he didn't get to sing!), in the 1959 bomb-on-a-plane movie 'Jet Storm' starring Stanley Baxter and Richard Attenborough.

Marty returned for several of the last editions of 'Oh Boy' and became compere and principle vocalist of its replacement 'Boy Meets Girl' that began in August. Also on the show were The Vernon Girls and it wasn't long before he announced his engagement to one of them, Joyce Baker. The wedding on Wednesday morning the 2nd December 1959 blocked Greenwich streets, but the reception was a quiet affair - even the invited guests were not told the venue until the day before - at the Lotus House Chinese Restaurant in Edgware Road.

1959 also brought several more chart entries. 'Donna' was a joint No.3 (with Russ Conway's 'Side saddle') in May and 'A teenager in love' was the closest he ever got to the top, when it reached No.2 for two weeks in July. On the latter Marty easily saw off the opposition from Craig Douglas, Dickie Valentine and Dion and the Belmonts. His cover of Phil Phillips 'Sea of love' came in the same week that 'A teenager in love' dropped out and reached No.3 the last week of October.

'Bad boy', his own composition that was at No.7 for the first week of 1960, was Marty's last disc to appear in the top twenty until his 'Rubber ball' bounced along just behind the Bobby Vee version over a year later. Vee hit No.2 in February 1961 with Marty at No.7. His fist album 'Wilde About Marty' (BBL 7342) was issued in October 1960. Six months later the 'Marty Wilde Showcase' (BBL 7380) was a collection of most of his hits so far, plus a few that didn't quite make it.

On the 5th March 1960 Marty was the subject of radio's 'Desert Island Discs'. On Saturday 12th March he had the final edition of 'Boy Meets Girl' virtually to himself singing a mix of rock, blues, ballads and comedy, but many fans missed it because the half hour show was screened at 6.00pm instead of its usual time of 6.30.

After this Marty and his wife Joyce took a belated honeymoon in America, the visit being two-fold as his single 'Bad boy' had climbed half way up the Top Hundred listing over there (on the Epic label) and he was needed for promotional appearances. Marty's only other recording to chart in the US was 'Abergavenny' in 1969, that was oddly released under the pseudonym of Shannon.

Trying to get away from a 'pop-rock' image he was trying other styles and for the 'B' side of his March 1960 single 'Johnny Rocco' chose the unlikely Richard Tauber standard 'My heart and I', although even this was given an up-beat tempo that turned it into a bit of a mess.

Following on the success of the 'Boy Meets Girl' television shows, in April 1960 Marty went on tour in his own package tour 'Boy Meets You', produced by the Harold Fielding organisation. On it he sang, danced, cracked jokes and acted as compere for the other artists that included organist Cherry Wainer, comedians Syd & Paul Kaye, the acrobatic troop Trio Raybros, trick cyclists Allan Kemble & Christine, plus the Vic Hammett Orchestra. Some first night reviews said Marty only seemed comfortable when singing with his Wildcats and the mainly teenage audience were really only interested in this part of the

show.

On 12th June 1960 he made his, surprisingly, first appearance on ATV's 'Sunday Night at the London Palladium', one of the few television appearances he seems to have made since 'Boy Meets Girl'.

'Boy Meets You' toured major theatres up to the end of June when he opened for the summer season in 'The Big Show Of 1960' at Bournemouth Pavilion with Al Read and Dora Bryan. When this ended in September it was back to the variety circuit in Harold Fielding's 'Music For The Millions'.

On Saturday 19th November 1960 Joyce gave birth to their daughter Kim, who twenty years later was to have just about as many hit records as her father did. Marty recorded 'Little girl' (that reached No.16) to celebrate the birth.

Radio's 'Saturday Club' on 28th January 1961 broadcast the last performance of Marty's Wild Cats (currently Jim Sullivan lead guitar, Tony Belcher rhythm guitar, Brian Locking bass and Brian Bennett drums). They then became an independent group under the name The Krew Kats. Marty was off on a solo concert tour of South Africa that also included filming for his straight part in the film 'The Hellions'.

Back in Britain in April he went straight into rehearsals for the West End musical 'Bye Bye Birdie' that opened at Her Majesty's Theatre on 15th June 1961 (following two weeks try out at Manchester Opera House). In the show Marty played Conrad Birdie an American rock star off to join the army and had three songs 'A lot of livin' to do', 'One last kiss' and 'Honestly sincere' (all captured on a Philips album), but the show-stopper 'Put on a happy face' was sung by American Peter Marshall and the shows star dazzler was singer-dancer Chita Rivera.

Marty continued to tour in Larry Parnes rock packages for a few years but then concentrated mainly on cabaret and summer seasons. By the early eighties he had created the Big M recording studio and spent most of his time writing songs and producing daughter Kim's hits. But he still occasionally performed with a new group of Wildcats.

Marty Wilde Recordings

PHILIPS (first four with The Wildcats)

PB 750	Oct 57	'Honeycombe / Wild cat'	
PB 781	Jan 58	'Love bug crawl / Afraid of love'	
PB 804	Mar 58	'Oh-oh, I'm falling in love again / Sing boy sing'	
PB 835	Jun 58	'Endless sleep / Her hair was yellow'	
PB 850	Aug 58	'Misery's child / My lucky love'	
PB 875	Nov 58	'The fire of love / No one knows'	
PB 902	Feb 59	'Donna / Love-a love-a love-a'	
PB 926	May 59	'A teenager in love / Danny'	
PB 959	Sep 59	'Sea of love / Teenage tears'	
PB 972	Nov 59	'Bad boy / Its been nice'	
PB 1002	Mar 60	'Johnny Rocco / My heart and I'	
BF 1022	60	'The fight / Johnny at the crossroads'	
BF 1037	Jun 60	'I wanna be loved by you / Angry'	
BF 1078	Oct 60	'Your seventeenth spring / Little girl'	
BF 1101	Jan 61	'Rubber ball / Like makin' love'	
BF 1121	61	'When does it get to be love / Your lovin' touch'	
BF 1161	Jly 61	'Hide and seek / Crazy dreams'	
BF 1191	61	'The Hellions / Tomorrows clown'	

BF 1206	61	'Come running / Everyone'
BF 1240	62	'Jezebel / Don't run away'
326546	62	'Ever since you said goodbye / Send me the pillow you

dream on'		
326579	63	'No! dance with me / Little Miss Happiness'

COLUMBIA

DB 4980	63	'Brand new love / Lonely Avenue'
DB 7145	63	'Bless my broken heart / Save your love for me'
DB 7198	64	'I can't help the way I feel / When day is done'
DB 7285	64	'My what a woman / Kiss me'

DECCA

F 11979	Sep 64	'The Mexican boy / Your kind of love'
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PHILIPS

BF 1490	66	'I've got so used to loving you / The beginning of the end'
BF 1632	67	'By the time I get to Phoenix / Shutters and boards'
BF 1669	68	'Alice in blue / Abergavenny'
BF 1753	69	'All the love I have / Any day'
BF 1783	69	'Endless sleep / Donna'
BF 1815	69	'Jump on the train / Shelley'
BF 1839	70	'The trams to Lime Street / Prelude to old age'

MAGNET

MAG 11	Jun 74	'All night girl / She's a mover'
MAG 15	Sep 74	'I love you / She's a mover'

E.M.I.

EMI 2854	Sep 78	'Lonely Avenue / Brand new love / Kiss me / My what a woman'
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OLD GOLD

OG 9241	Jly 82	'Teenager in love / Sea of love'
OG 9249	Jly 82	'Danny / Bad boy'
OG 9250	Jly 82	'Endless sleep / Donna'

KRL

KRL 2003	Feb 82	'Hard to find, easy to love / In dreams'
KRL 2342	May 82	'Sea of heartbreak / Don't wanna be the one'

Marion WILLIAMS

A coloured songstress, during the early fifties she sang with the bands of Paul Fenoulhet, Johnny Dankworth, Vic Lewis, Don Smith, Oscar Rabin and Eric Delaney, in that order. While with Delaney Marion married her co-singer in the band, Derrick Francis, and later left to have a baby.

In October 1956 she returned to the bandstand, on a tour of Scandinavia with Leslie 'Jiver' Hutchinson's new band. After that she returned to the Eric Delaney fold for a while, before re-joining Oscar Rabin at the Strand Lyceum. In 1958 she was with Don Smith at Newcastle's Oxford Galleries and in 1959 made some appearances with the Delaney band.

Marion made several appearances on

Southern TV's 'Lunchtime Show' and after joining the Denny Boyce Orchestra in 1962 often aired with them on 'Easy Beat'

Marion Williams Recordings

ESQUIRE (with Vic Lewis Orch)

5-018	51	'Just one of those things'
10-124	51	'Lemon drop (scat bop)'
5-024	Jly 51	'Tea for two'
5-029	Jly 51	'Deed I do / You go to my head'

COLUMBIA

DB 3451	54	'Somebody bad stole de wedding bell / Lovin' spree'
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EMBASSY

WB 506	May 62	'Let's talk about love' (on one side only)
WB 517	Jly 62	'Little Miss Lonely / V-A-C-A-T-I-O-N'
WB 523	Sep 62	'The loco-motion' (on one side only)

DECCA

F 11535	Nov 62	'The Lonely One theme / I've fallen out of love'
F 11681	Jun 63	'Something special / So did I'

Rita WILLIAMS

Pocket sized Rita, although never a star was without doubt one of the most versatile, talented and certainly busiest singers throughout the forties and fifties.

Appearing mostly on radio, T.V and record the number of broadcast and recording sessions she was associated with are so vast, as to be impossible to collate.

Born in 1920, when she was fifteen she won a crooning competition at Bournemouth Pavilion where Billy Merrin and his Commanders were appearing and soon after began touring with them. Being rather short she wore four inch built up shoes on stage. Her first recordings were with the Commanders for Woolworth Stores Crown label.

With the outbreak of war the band broke up and Rita then worked in munitions at the Rolls Royce factory in Derby for over two years. During this time she made the occasional broadcast on Midlands Region. In 1943 she returned to London to join the BBC Variety Repertory Co. where she sang with several different bands. She was also often to be found helping her old boss Billy Merrin in his new song plugging business.

By the end of the war, Rita was well established on record and radio. Programmes she became part of included 'It's All Yours' with the Jack Leon Orchestra and 'Accent on Rhythm' (she was one of the Bachelor Girls with Maria Perilli and Donna la Bourdais) both in 1944. Another series that lasted several years was 'Here's Wishing You Well Again'. She also turned up on variety shows like 'Monday Night At Eight' and 'Variety Band Box' and by 1946 had her own series 'It's Sweeter With Rita' supported by The Candyman led by Norrie Paramor. During the summer of 1946 she toured Germany for ENSA.

Rita was often to be heard as vocalist on dance band broadcasts with orchestras like Peter Yorke, Lou Preager, Chappie D'Amato (regularly

from Hatchette's Restaurant), Paul Fenoulhet and Felix Mendelssohn and his Hawaiian Serenaders. And so the list goes on, there was 'Songs of the Year' with Sam Browne, 'Paul Adam Entertains' with Paul and his orchestra and 'Songs For Saturday' with Bruce Trent.

In 1949 Rita formed a vocal group with the unlikely name of The Bob-o-links. The line up of Joyce Fraser, Ronnie Hurdis, George Harper and Rita made their radio debut with the Roberto Inglez Orchestra in March. The group did concert appearances and were still broadcasting during the early 1950's. They made several recordings with Billy Thorburn's Organ, Dance Band and Me on Parlophone.

Rita also continued her solo career, she was featured singer on radio's 'Music From the Movies' with the Louis Levy Orchestra and on the 'Golden Slipper Club' with Felix Mendelssohn and his Paradise Island Trio. In November 1950 she did a series 'Come Into the Parlour' for the BBC's Northern Ireland Service.

As the 1950's wore on Rita still did the occasional solo booking, but was more likely to be heard leading one of her vocal groups. A 1952 group were The Music Makers, regulars on TV's 'Hit Parade' series. Her singers were often backing other solo artists on record, radio and television, a popular association being her long running appearances on the Billy Cotton Band Shows. Already a mainstay of Billy's radio series she transferred with the show on to television during the mid-fifties and stayed with Bill until he died in 1969.

Rita did several series of 'Beat the Band' on Radio Luxembourg with Tommy Trinder and during 1958 shared with Benny Lee the vocals on a new BBC radio series 'A Century of Song', in which they explored the songs from 1850 to 1950. A busy little dynamo was Rita Williams, always working.

Sadly following a collapse during a television show rehearsal, Rita died suddenly on 13th November 1971, only 51 years of age. A 'big' little singer - what she lacked in size she more than made up for in richness and range of vocal quality - she was spoken of by all who knew her as a great lady. Her solo recordings appeared on several labels, notably during the fifties the Woolworth Embassy label. Her work with backing groups is once again too numerous to list.

Rita Williams Recordings

CROWN (with Billy Merrin Commanders)

194	Jun 36	'Goody goody'
195	Jun 36	'Every minute of the hour'
224	Jly 36	'Never mind the weather / All my life'
225	Aug 36	'On the beach at bali-bali / Smile'
226	Sep 36	'There's always a corner in my heart for you /
You'		
253	Oct 36	'Can't you see'
275	Nov 36	'Tomorrow is another day /
Organ		
grinder's swing'		
286	Nov 36	'Captivating rhythm'
302	Jan 37	'Oh! my goodness (with Billy Merrin)'
327	Feb 37	'There's a small hotel (with BM)'
328	Feb 37	'You'll know that I love you'
345	Mar 37	'Set your heart on me / A nice cup of

tea'
346 Mar 37 'Something in your eye / On your toes'

H.M.V. (with Ivy Benson All Girl Orch)

BD 1069 Nov 43 'How sweet you are / It can't be wrong'
BD 1072 Jan 44 'There's a ship rolling home / I'm sending my

blessings
BD 1076 Jan 44 'By the river of the roses / I dream in the arms of my darling'

COLUMBIA (with Carroll Gibbons Savoy Hotel Orpheans)

FB 2976 Nov 43 'Tell me the truth'
FB 2992 Jan 44 'Kiss me'
FB 2993 Feb 44 'They're either too young or too old'
FB 3169 Nov 45 'It's been a long long time / It's a grand night

for singing'
FB 3173 Jan 46 'Last night I had that dream again / The moment I

saw you'
FB 3191 Mar 46 'It might as well be spring / Chickery chick'

PARLOPHONE (with Billy Thorburn's Organ, Dance Band

and Me)

F 2127 Dec 45 'Cruising down the river'
F 2135 Dec 45 'When two broken hearts get together'
F 2145 May 46 'Love steals your heart'
F 2148 Jun 46 'The Bells of St. Mary's'
F 2164 Aug 46 'You always hurt the one you love'
F 2176 Oct 46 'When London is saying goodnight'
F 2188 Nov 46 'Give me the moon over London'
F 2190 Dec 46 'My heart isn't in it'
F 2198 Jan 47 'I'm happy for your sake'
F 2232 Jly 47 'Among my souvenirs / Anniversary song'
F 2241 Aug 47 'Daughter daughter'
F 2266 Sep 47 'Say what you mean'
F 2272 Oct 47 'Seventh hour of love'
F 2411 May 50 (with Jack Simpson Sextet) 'I'd've baked a cake

/ Six times a week and twice on Sundays'

COLUMBIA

(first 18 discs with Lou Preager Orchestra)

FB 3144 Sep 45 'Remember me / Don't take your love from me'
FB 3180 Dec 45 'Did you ever get that feeling in the moonlight'
FB 3182 Feb 46 'The trees in Grosvenor Square / I'm so

all alone'
FB 3192 Mar 46 'Though you're in love with somebody else / Just a blue

serge suit'
FB 3199 Apl 46 'Good good good (with Paul Rich)'
FB 3200 Apl 46 'Let bygones be bygones'
FB 3207 May 46 'Who could love you like me'
FB 3216 Jun 46 'Sweet dreams to you'
FB 3229 Aug 46 'There's no one but you'
FB 3250 Oct 46 'Pretending'
FB 3260 Nov 46 'Down in the valley'
FB 3264 Dec 46 'The Panda Walk'
FB 3273 Jan 47 'It's all over now'
FB 3282 Feb 47 'The world belongs to you little man'
FB 3288 Mar 47 'Each little hour'
FB 3293 Apl 47 'How lucky you are'
FB 3297 May 47 'When china boy meets china girl'
FB 3303 Jun 47 'Goodnight (you little rascal you)'

FB 3269 Jan 47 'It's all over now / Goodnight darling'
(with Peter)

Yorke Orch)

FB 3281 Feb 47 'For sentimental reasons / I wish I had
my time

to spend again (with Peter)

Yorke Orch)

FB 3296 May 47 'People will say we're in love / Out of
my

dreams' (acc by Eric)

Robinson Orch)

FB 3320 Jly 47 'Try a little tenderness / Tell me
Marianne'

(acc by Eric)

Robinson Orch)

FB 3345 Oct 47 'Now is the hour / My love is only for
you'

FB 3357 Nov 47 'I can't believe that you're in love with
me /

I'll keep you in

my heart'

FB 3372 Jan 48 'My own Darby and Joan / Whisper
that you

love me' (acc by Phil)

Green Orch)

FB 3390 Apl 48 'Take me to your heart again / The
wishing

waltz' (acc by Phil)

Green Orch)

FB 3393 May 48 'Once upon a winter time / A mother's
lullaby'

FB 3407 Jly 48 'I'd give a million tomorrows / Time
may

change' (acc by Phil)

Green Orch)

FB 3423 Oct 48 'My happiness / Somewhere beyond
the stars'

FB 3441 Dec 48 'When the lilacs bloom again /

With a song in

my heart'

FB 3461 Feb 49 (with Lou Preager Orch) 'My Bonnie
Prince'

FB 3470 Mar 49 " 'Suvla Bay'

FB 3484 May 49 'Till all our dreams come true /

Humble people'

FB 3511 Aug 49 (with Paul Adam Mayfair Music)
'Church bells

on Sunday

morning'

FB 3532 Nov 49 " 'Some day my heart
will

awake /

Two lips'

REGAL ZONOPHONE (with Ivy Benson Orch)

MR 3802 Mar 48 'A tree in the meadow / Turn over
a new leaf'

DECCA (with Billy Cotton Band)

F 9647 Apl 51 'The wabbit song'

F 9964 Sep 52 'Watermelon weather (with Alan
Breeze)'

EMBASSY

WB 107 Nov 54 'Smile / Little things mean a lot'

WB 119 Feb 55 'I can't tell a waltz from a tango / Prize
of gold'

WB 132 Jun 55 (with Four-in-a-Chord) 'Cherry pink and
apple

blossom white /

Stowaway'

WB 140 Jly 55 'I don't want to be lonely tonight /
I

remember mama'

WB 147 Sep 55 'Soldier boy / Hey there'

WB 165 Jan 56 (with Bob Dale) 'Love and marriage /

Relaz-ay-voo'

WB 169 Feb 56 'Band of gold / My believing heart'

WB 171 Feb 56 (with Bob Dale) 'Happy trails'

WB 182 Apl 56 'Willie can / No other love' (acc by
Johnny)

Gregory orch)

WB 185 May 56 We believe in love / Ivory tower'

WB 204 Oct 56 'Born to be with you / A sweet old
fashioned

girl' (acc by Ken)

Jones orch)

WB 215 Nov 56 'Razzle dazzle' (part of a rock and roll
medley)

WB 217 Jan 57 'True love / Come home to my arms'

ORIOLE

CB 1364 Mar 57 'Sentimental / Cinco robles (Five
oaks)'

CB 1390 Aug 57 'Penny for your dreams / Don't burn
me up'

CB 1417 Feb 58 'Love me forever /
Looking for someone

to love'

GEMMINI

GMS 011 70 'With love from Amsterdam /
You're nearer'

Shirley WILSON

From Leeds, Shirley was born on 28th November 1934 into a large family of six girls and two boys, none of them having any show-business connections. During her school years she discovered a talent for singing and appeared in several concerts. Leaving school at 15 she worked in a clothing factory, soon changing to shorthand-typing at a wholesale gown business.

Shirley began singing with the bands of local semi-pro leaders Harry Donaghue and Ted Cranswick, and in 1954 entered the 'Daily Sketch' newspaper 'Find A Zinger' contest. After winning the northern heat in Sheffield she went on to the national final in London, taking the £1000 first prize in October 1954. Another part of the prize was a year's contract with the Ted Heath Agency and in February 1955 Shirley joined the Don Smith band at Purley Orchid Ballroom.

In July Columbia issued her first single, coupling 'Am I the one to blame' with 'Till the last rose has faded' and she made her television debut promoting the disc on 'Off the Record' in August. By then she had moved with the Don Smith band to their new resident home at the Wimbledon Palais.

During 1956 Shirley featured on radio's 'Show Band Show' and appeared on BBC TV's 'Camera One' with Ronnie Carroll. In September 1956 she was back at Luton Cresta, still with Don Smith, and that's the last report I have of her, although she did again appear on a Columbia recording in May 1957.

Shirley Wilson Recordings

COLUMBIA

DB 3637 Jly 55 'Am I the one to blame /

Till the last rose

has faded'

DB 3936 May 57 'Funny what a kiss can do / Tell me'

Maurice WINNICK

'By Arrangement With Maurice Winnick', a familiar line in the credits of several fifties radio and television shows. With a shrewed eye to the future Maurice, in the late forties, had gone to America and secured the UK rights to various radio programmes. Leased on to the BBC with a continuing royalty to him were 'Twenty Questions', 'Ignorance Is Bliss' and on television 'What's My Line', 'The Names The Same' and 'You Are There'. All popular programmes ensuring a nice regular income for Winnick.

Originally a dance band musician he was born 1902 to Jewish parents in Manchester. He began playing violin at the age of seven and his first public performances were with his brother Percy in a small gig band they formed. Maurice studied violin and saxophone at the local College of Music and began his professional life playing in northern cinema orchestras and Atlantic liners.

By 1927 he was leading his own band at Manchester's Rivoli dance-hall. He next played at the Plaza Manchester, then came a spell fronting an outfit for Jan Ralfini at Nottingham Palais before coming south, taking over another Ralfini band at the Hammersmith Palais. This band appeared in the 1930 film 'Piccadilly Nights' and taking his cue from the film Maurice soon took up residence with his own orchestra at London's Piccadilly Hotel. His first recordings came in August 1931 on the Regal label, and he began his long association with radio broadcasting from the Piccadilly.

Now established at one of the capital's top bandleaders Maurice spent the remaining pre-war years playing for top night-spots and society dances. Residences included the Carlton Hotel, The Dorchester, Ciro's Club and the San Marco Restaurant. Unlike many bandleaders of the time Maurice never tried to hot-up his dance music, preferring a sweet, smooth style that became his trade-mark, as was his opening words on every broadcast "Hello everybody, this is Maurice Winnick", with an emphasis on the word "is".

During the war years his band was kept busy doing variety and club work and he toured at home and abroad for ENSA with his 'Dorchester Follies' show. After the war he initially returned to West End club work, but soon realised the days of society bands were numbered and things would never return to the glory days of the thirties. He played several seasons at Ciro's Club, but in between he was usually in America negotiating deals with the US media networks for the rights to their shows.

By 1950 Maurice had virtually retired from band-leading, he still had a band at Ciro's but it was being led by Ronnie O'Dell. Despite this during the early fifties his 'Sweet Music' could often be heard on radio, a fact that upset several other leaders because as he no longer had a band of his own he was using session musicians, something not normally allowed by the BBC. Maurice still got the prime spots too, another thing that didn't go down well with fellow bandleaders.

Later in the fifties he added theatre productions to his radio and TV promotions. Maurice died in 1962 aged 59. During his career he made dozens of records, going from Regal to Panachord, Edison Bell, Parlophone, Decca and

finally H.M.V.

Maurice Winnick Orchestra post-war Recordings

H.M.V.

BD 5925 Apl 46 'Till the end of time / Kentucky'
 BD 1128 May 46 'Sweetest Memories Medley :
 Annie Laurie / Ye
 bonnie banks / Auld lang syne /
 Swanee river /
 Beautiful
 dreamer'
 BD 1131 Jun 46 'Home sweet home / Silver threads
 among
 the gold (both v. Sam
 Browne)
 BD 1134 Jly 46 'By the waters of Minnetonka / Trees'
 BD 1138 Aug 46 'Sweetest Memories Medley : My old
 Kentucky
 home / Jeanie with the light brown
 hair / Poor
 old Joe / My darling / Make
 believe /
 Why do I
 love you'
 BD 1152 Nov 46 'It's the bluest kind of blues / Too
 many irons
 in the fire (both v.
 Sam Browne)
 (remainder are labelled as Maurice Winnick and his
 Sweet Music)
 BD 6115 Dec 51 'I love the way you say goodnight /
 While
 we love'
 BD 6118 Jan 52 'The world is waiting for the sunrise /
 By the waters of
 Minnetonka'
 BD 6123 Feb 52 'Little white cloud that cried /
 It's all in
 the game'
 BD 6124 Feb 52 'You're the cream in my coffee / I can't
 help it'

Eric WINSTONE

Eric Winstone was born in London on New Year's Day 1913 and grew up to become an outstanding accordionist, composer and arranger.

Eric began in the music business as a writer and staff member of the Musical Times. Playing piano for fun, the increasing popularity of the accordion led him to give that instrument a try. So followed many months of practice, so determined was he to become proficient, and by the age of twenty Eric had abandoned a career in journalism (he did continue to supply articles for the Melody Maker and others) to lead his own six piece at the Spanish Club in London's Cavendish Square. By the late thirties Eric was considered an expert in accordion technique and made some solo recordings for Decca. Decca also released the first of his Swing Quartet discs which continued on Columbia.

During the early forties Eric toured extensively with his accordion band, entertaining for ENSA at home and across Europe. In 1941, looking for a new dance music sound, he formed his Swing Quartet of accordion, vibraphone, string bass and guitar which became hugely popular on radio and record as well as the stage.

Following the war years Eric continued touring and his was one of the first post war civilian bands to visit Germany. He also toured Czechoslovakia and Ireland. During the summer

of 1946 he began what was to become a lifelong association with Billy Butlin's holiday camps (Eric eventually became a director) when his band played for the season at Skegness camp. The following year they were at Butlin's Pwllheli camp and this became their regular summer residence for several years, until in the later fifties when he was more often at Clacton.

For three months from February 1949 Eric led his orchestra at what was not only Butlin's top holiday complex, but considered by many at the time the most luxurious in the world. It was the Prince's Hotel, Fort Montague Beach at Nassau on Bermuda.

Normally out of season Eric kept busy with one night stand bookings and radio work. On radio he had several regular series, including on Radio Luxembourg the Butlin Beavers Children's Show where he was known as Uncle Eric.

Over the years he wrote several promotional songs for Butlins, although his talent for composing extended well beyond these simple melodies and he wrote a large number of descriptive pieces including 'Oasis' and 'Stage Coach' both of which he used as signature tunes.

Eric's recording continued through the forties on Regal Zonophone and H.M.V, with mostly current dance tunes but also many of his own compositions (many Regal-Zonophone recordings were credited to The Stage Coach Players or London Accordion Band). A period with M.G.M. Records lasted into the fifties and he later recorded for Nixa and Polygon. In 1961 he recorded a Top Rank album 'Happy Beat for Happy Feet' (35-102) playing the kind of dance music that kept Butlin's dancers very happy for over two decades.

In 1948 Eric opened a booking agency, New Century Artists, and also a photographic studio. The latter had much to do with the need to copy sheet music, which without the luxury of the modern photocopier a photo and print system was used.

Being primarily a dance and show band, vocalists were an essential ingredient and over the years Eric used some of the best. During the 1940's these included Julie Dawn (who was with the band over ten years leaving in 1951), Leslie Howard and Alan Kane. Later there was Des Williams, June Marlow, Sandra Verne and Joan Small, plus the many solo artists backed on concert dates.

Of his many good musicians one certainly worthy of note is vibist Roy Marsh who joined Eric back in the Quartet days and remained his right hand man for over 30 years. Roy's excellent playing is evident on many of the Winstone recordings.

During the 1950's and 60's Eric continued his work with Butlins, not just summer camps but on many social occasions and promotional events. On radio he hosted a regular one and a half hour late night 'Monday Night Melody' and on ITV the 'Holiday Night' series live from Butlin's, Clacton.

In October 1951 the band made a 45 minute film for cinema showing. Called 'Highlights of Radio' it featured his current singers Marion Davis (who had just replaced Julie Dawn) and Franklin Boyd, plus guest vocalist Mollie Gibson and comedian Walter Jackson. Later, in 1956, Eric and his boys made a Cinemascope film short,

'Eric Winstone's Stage Coach', again for general cinema release, that included Alma Cogan and the Ray Ellington Quartet.

Vocalists with the band during the summer season at Butlin's Clacton camp, that began 9th May 1953, were ex-Joe Loss singer Elizabeth Batey, a still to be discovered Michael Holliday and June Marlow. Fun loving Eric always entered fully into the holiday camp spirit, especially with the children, and the entertainment often finished up with him being thrown fully clothed into the pool.

In February 1957 Eric married fashion model Myrtle Shepherd at Caxton Hall register office.

In 1958 he was appointed Musical Director of Southern Television, a new ITV station that opened on 30th August. His band were featured on many of Southern's shows. The Stagecoachers, a five man group led by vibes player Ray Marsh, were often on air during the early sixties.

The summer of 1970 was one of Eric's last Show Band seasons, this time at Blackpool's Central Pier with Al Read, Josef Locke, Lena Martell and Nat Jackley. Ill health dogged his last few years but he refused to let it stop him working.

Eric died on 1st May 1974 of throat cancer (he was a chain smoker) aged only 61. His last recordings, I believe, were the tracks for a Sprial L.P 'Studio Spotlight' (DILB603) made just a couple of years before he died.

Eric was married three times and had two daughters Erica and Lisa who were partly responsible for the re-issue of many of his recordings on compact disc twenty years after his death.

Eric Winstone Band Recordings

Vocalists JD = Julie Dawn - AK = Alan Kane

DECCA (Swing Quartet)

F 7789 Mar 41 'Beat me daddy, eight to a bar (v. EW) /

Pennsylvania 65000'

F 7825 May 41 'Miss Johnson phoned again today /
Tonight (both v.

Jack Plant)

COLUMBIA (Swing Quartet)

FB 2621 Jun 41 'Out every Friday / Atmosphere'

FB 2634 Jly 41 'How did he look /
Isn't that just like love

(both v. JD)

FB 2657 Aug 41 'Boa noite (v. JD) / Dolores (v. AK)

FB 2687 Oct 41 'Down forget-me-not lane (v. AK) /
Whispering grass

(v. JD)

FB 2710 Nov 41 'Oasis / Corn silk (v. JD)

REGAL ZONOPHONE (LPAB = London Piano
Accordion

Band - AB = Eric

Winstone's

Accordion Band -
others Eric

Winstone's Band)

MR 3431 Mar 41 (LPAB) 'Say that you care for me /
The stars

look down'

MR 3434 Mar 41 (LPAB) 'We three / Eep-ipe (both
v. AK)

MR 3444	Apl 41	(LPAB) 'Dream valley / Rumpel-	MR 3618	42	(AB) 'If I could paint a memory (v. AK) /	
MR 3445	Apl 41	(LPAB) 'You say the sweetest things /				The
		Goodnight, good luck,	kiss polka'			
MR 3466	41	(LPAB) 'The echo of a serenade / Two	MR 3626	42	(AB) 'Ma, I miss your apple pie (v. AK) /	
little tears'					There's something about that	
MR 3467	41	(LPAB) 'London, I cannot leave you /	town (v. JD)'			
		Along the	MR 3633	42	(AB) 'I don't want to walk without you (v. JD) /	
Santa Fe Trail'					Someone's rocking my	
MR 3476	41	(LPAB) 'The London I love / Little	dreamboat (v. AK)'			
boy who		never told a lie	MR 3647	Jly 42	'Skylark (v. AK) /	I threw a kiss in the
(both v. AK)'			ocean (v. JD)'			
MR 3487	41	(LPAB) 'It's A Hit Medley : One look	MR 3651	Aug 42	'Night flight / Bitin' the dust'	
at you /		Who am I (v. AK) / I'd know you	MR 3669	Nov 42	'Safari / Evening'	
anywhere /		Do I love you / Let's be	MR 3677	Nov 42	'My devotion (v. JD) / Promenade'	
buddies (v. AK)'			MR 3681	Feb 43	'Starlight souvenirs / Juanita (both v. AK)'	
MR 3488	41	(LPAB) 'It's foolish but it's fun (v. JD) /	MR 3686	Feb 43	'Mr. Five by Five (v. JD) /	Dearly beloved
		The day it	(v. AK)'			
rained (v. AK)'			MR 3693	Apl 43	'As time goes by / Let's get lost	
MR 3500	41	(LPAB) 'I'll think of you (v. JD) /	MR 3697	Apl 43	'Sales talk / I dream of you (v. JD)'	
			MR 3701	Jun 43	'You'd be so nice to come home to / I've heard that song before	
Amapola (v. AK)'			(both v. AK)'			
MR 3501	41	(LPAB) 'The mufin man (v. JD) / Hey little	MR 3704	Jun 43	'Bottle party / Lover's lullaby (v. JD)'	
hen (v. AK)'			MR 3725	Nov 43	(Stage Coach Players) 'I left my	
MR 3510	41	(LPAB) 'What's at the top of a			stage door canteen / This is the	
sunbeam (v. AK)		/ Inside my wedding ring (v. Kay	army, Mr.			Jones
Harding'			(both v. AK)'			
MR 3511	41	(LPAB) 'Round the back of the	H.M.V.			
arches (v. AK) /		When you dance with an old	BD 5818	Oct 43	'All or nothing at all / In the blue of the evening	
sweetheart (v. KH)'			(both v. AK)'			
MR 3530	Oct 41	(LPAB) 'All alone with my shadow / Aurora'	BD 5825	Dec 43	'Pony Express / One foot in the gutter'	
MR 3531	Oct 41	(LPAB) 'Just a little cottage / A sonnet to	BD 5828	Jan 44	'I never mention your name / Baby	
a bonnet'					and think about me	
MR 3543	Nov 41	(AB) 'Marie Elena / Ma-Ma Maria	(both v. AK)'			
(both v. AK)'			BD 5832	Feb 44	'Tenement symphony - two parts (v. AK)'	
MR 3544	Nov 41	(AB) 'I'll never let a day pass by (v. JD) /	BD 5840	Apl 44	'Choo choo special (v. The Debonaires) / Don't worry baby (v. Julie	
		Riding home on the	Dawn & AK)'			
buggy (v. AK)'			BD 5841	May 44	'A journey to a star (v. JD) /	You're the rainbow
MR 3562	Dec 41	(AB) 'You stepped out of a dream /	(v. AK)'			
Was it the		orchids you wore?	BD 5848	Jun 44	'There's nothing like music (v. JD) /	Don't sweetheart me
(both v. AK)'			(v. AK)'			
MR 3563	Dec 41	(AB) 'Shepherd's serenade (v. AK) /	BD 5853	Aug 44	'Do nothing till you hear from me (v. JD) /	
Yours (v. JD)'					The music stopped	
MR 3574	Jan 42	(AB) 'There's a land of begin again	(v. AK)'			
(v. JD) /		It's a small	BD 5857	Sep 44	'Time alone will tell / Long ago and far away	
world (v. AK)'					(both v. Rita	
MR 3582	Jan 42	(AB) 'I'll never, never fall in love	Marlow'			
again /		Ten	BD 5858	Oct 44	'You're my little pin up girl /	The day after forever
million kisses'			(both v. AK)'			
MR 3592	Jan 42	(AB) 'Wrap yourself in cotton	BD 5863	Nov 44	'Time on my hands / Chloe (both v. JD)'	
wool /		When night is thro'	BD 5866	Dec 44	'Dance with a dolly / I'll try (both v. AK)'	
(both v. AK)'			BD 5869	Jan 45	'The happiest New Year of all /	My favourite dream
MR 3595	Jan 42	'Stage coach / Mirage'	(both v. AK)'			
MR 3606	42	(AB) 'I know why (v. JD) /	BD 5871	Feb 45	'It could happen to you (v. Hazel Bray & AK) /	
(v. AK)'		Rose o' day			Who said dreams don't come	
MR 3608	Feb 42	'By candlelight / Swing bugler'	true (v. AK)'			
(both v. AK)			BD 5878	Apl 45	'I'm gonna love that guy (v. JD) /	

Gonna build
a big fence around
Texas (v. AK)
BD 5887 Jun 45 'Covered wagon / Bugle bounce'
BD 5893 Jly 45 'Laura (v. AK) / Anywhere (v. JD)
BD 5898 Sep 45 'How little we know (v. JD) /
On my way out (v.
Benny Lee)
BD 5902 Oct 45 'I should care / I walked in (both v. JD)
PAXTON
PR 463 May 48 'Passing clouds / Florida'
PR 464 May 48 'Subway bounce / Saratoga'
M.G.M.
MGM 156 Nov 48 'So tired (v. Leslie Howard) /
Anything I dream is
possible (v. JD)
MGM 170 Feb 49 'Let us be sweethearts over again /
In my dreams
(both v. LH)
MGM 177 Apr 49 'Perhaps perhaps perhaps /
Heaven in your smile
(both v. LH)
MGM 178 Apr 49 'The crystal gazer (v. JD) / For you
(v. LH)
MGM 218 Jly 49 'Blue ribbon gal /
The wedding of Lili
Marlene (v. LH)
MGM 223 Sep 49 'Rolling round the world (v. LH &
the Wintones)
/ Speakeasy'
MGM 239 Oct 49 'Rhapsody in blue / Baby it's cold
outside
(v. LH & JD)
MGM 252 Nov 49 'Roll out of bed with a smile /
Remember we
met at Butlins / Butlin conga /
Please put a
penny on the drum / Butlin ballet /
Auld lang syne'
MGM 289 May 50 'The tale a sailor told (v. Julie
Dawn) /
Across the meadow (v. JD & Leslie
Howard)
MGM 291 Jly 50 'The highwayman / Pony express'
MGM 366 Feb 51 'Lonely dream lonely lips lonely
heart (v. JD)
/ All my life
(v. LH)
MGM 377 Mar 51 'For want of a kiss / I don't have to
go
back to Ireland
(both v. LH)
NIXA
NY 7741 Jan 52 'Only fools / The phantom pianist
(both v. Franklyn Boyd)
NY 7742 Jan 52 'Turn back the hands of time (v. Marion
Davis)
/ Easy come easy go (v. MD & FB)
NY 7743 Mar 52 'Slow train blues / I don't care (v. MD)
NY 7744 Mar 52 'True loves and false lovers /
Weaver of dreams
(both v. FB)
POLYGON
P 1071 May 53 'Frustration / Anticipation'
P 1084 Nov 53 'Cat walk ' (Laurie Johnson Orch on
reverse)
P 1094 Jan 54 'Cobblers song / Robbers song'
P 1153 Feb 55 'Fanfare boogie / Slow Joe'
P 1173 Jun 55 'Opus one mambo / Rhythm and blues'

P 1175 Jly 55 'Deep sleep / Heartbreak'

PYE

N 15019 Jan 56 'Oasis / Curtain call'
N 15028 Feb 56 'Fanfare boogie / Slow Joe'
(re-issue of Polygon

P1153)

N 15032 Mar 56 'Opus one mambo / Rhythm and blues'
(re-issue of Polygon P

1173)

N 15603 64 'Doctor Who theme / Pony express'

ORIOLE

CB 1570 Oct 60 'Song without end / Piccadilly third
stop'

CB 1571 Jan 61 'Theme from The Sundowners /
The

sound of love'

Norman WISDOM

Better known for his fall-about comedy capers, diminutive, five foot four, Norman has also made some creditable, if somewhat sentimental, vocal recordings and was an all-round talented musician and composer.

Born on 4th February 1915 in a small flat in Paddington, west London, his was not a particularly happy childhood. His father, a chauffeur, was a hard man and his parents split up when he was about nine. Norman spent most of his early teens in care and when he left school went to sea as a cabin boy.

That didn't last long and back in London, after a while sleeping rough and still only 14, he joined the Royal Hussars as a band boy (although at the time he didn't have a clue about music). They sent him out to India and he learnt to play trumpet, saxophone, clarinet, piano, drums and xylophone. He again took up boxing, something he'd discovered he was good at on-board ship, and became the local army flyweight champion.

Norman left the army in 1939 and took a job as a night telephone operator, but with the outbreak of war was soon back in uniform, now with the Royal Corps of Signals. Here he joined the unit's dance band playing saxophone. One night a fellow player turned Norman's music upside down and when he also went upside down to read it, the audience reaction was such they repeated it again on another night and Norman soon realised he had a talent for foolery. Developing his comic performance he began appearing on camp concerts billed as Dizzy Wizzy.

Demobbed in 1946 he went back to live with his mother at Deal while trying to break into show-business. Unlike many comedians starting out in the late forties, Norman was turned down by Windmill Theatre boss Vivian Van Damm, but undeterred he went to see Lew Lake, owner of Collins Music Hall on Islington Green and a mecca for entertainers since the 19th century. Lew also turned him down but Norman's persistence finally got him a bottom of bill slot for the week of 17th December 1946. This was the beginning and Norman worked very hard, often rehearsing all day in the empty theatre, to perfect an act that matched his instrumental skills with a knock-about comedy and vocal routine.

He then appeared with Renee Houston, Jean Carson and Donald Houston in Brighton's Grand

Theatre 1946 pantomime 'Robinson Crusoe'. He was not even listed in the programme, but it was more useful experience. In 1947 he met his future wife Freda while they were both in the chorus of the revue 'Let's Make Hay' at London's Metropolitan Theatre. Early 1948 he toured in Ronald Brandon and Dickie Pounds revue 'Out Of The Blue'.

Norman's trade-mark throughout his career has been the 'Gump' style crumpled suit and this came about during 1948 while touring in variety, when he was asked by a fellow performer, another struggling newcomer with a conjuring act, to help out as an assistant in some tricks. Adopting the old suit and cap Norman was an excellent foil for some comedy magic. The conjurer didn't do too badly either, his name was David Nixon. They appeared together in Henry Hall's 1949 Blackpool summer show 'Buttons and Bows'.

Norman by now had also made his first appearance on the silver screen with a small part in the 1948 film 'A Date With A Dream', all about a wartime concert party, that starred Terry-Thomas, Jean Carson and the Vic Lewis Orchestra.

Beginning to make a name for himself, his West End debut came in March 1950 when he appeared in the revue 'Sauce Piquante' at the Cambridge Theatre with Douglas Byng, Muriel Smith and Moria Lister. Fired with enthusiasm Norman decided to try his luck in America, but unfortunately things didn't work out the way he'd hoped and he came back to appear as Buttons in Birmingham Alexandra Theatre's 1950 panto 'Cinderella'.

Early on Norman had broadcast on Henry Hall's 'Guest Night' and on 'Band Parade' with Betty Driver and Ted Heath's Music. He was now a regular part of the team on Frankie Howerd's series 'Fine Going On' and from July 1951 was supporting Max Bygraves on 'Sunny Side Up'. On television's 'Top Hat Rendezvous' on 8th December 1951 Norman clowned, sang and played harp and sousaphone. From January 1952 he began a 13 week Radio Luxembourg series for Rowntree's cocoa on which he just sang, backed by a Harry Parry led group.

After 'Cinderella' closed in March 1951 Norman went straight into 'London Melody', an ice show at Earls Court's Empress Hall, in which he sang his own composition 'Beware', and this became his first disc, released by Decca in September 1951. He recorded it again for Columbia almost a year later coupled with 'The heart of a clown', a song that had just launched Harry Secombe's singing career on H.M.V.

Norman ended 1951 again as Buttons in 'Cinderella' at Wolverhampton's Grand Theatre. For much of 1952 he starred in the revue 'Paris to Piccadilly' at London's Prince of Wales Theatre and during its run played his first Royal Variety Performance on 3rd November at the London Palladium, with his singing and playing of several instruments being one of the highlights of the evening.

Norman temporary left 'Paris to Piccadilly' to play in 'Jack and the Beanstalk' at Coventry Hippodrome with Julie Andrews, but returned to the show that ran until the autumn of 1953. It was on the strength of his popularity in 'Paris to Piccadilly' that Rank took the gamble to build a film around him. As it turned out 'Trouble in

Store', all about the disasters caused by Norman's cloth cap character as a window dresser etc. in a big department store, won a British Film Academy award and was a huge box office success. All his films made money for Rank, the best being 'Stitch In Time' one of their most profitable ever.

'Don't laugh at me' was a song he wrote with aspiring songwriter June Tremayne after she had approached him with some of her ideas. Featured in the film 'Trouble in Store', the record took a while to get going but eventually spent fifteen weeks on the chart reaching the heights of No.3 in April 1954.

In May 1954 Norman was the star of the London Palladium's big new spectacular 'The 1954 Gay Palladium Show' (what visions that title would conjure up nowadays I dread to think! - how times change). Supported by Jerry Desmonde, The Three Monarchs and The George Mitchell Singers, the show ran at the Palladium until December when it transferred to the Prince of Wales Theatre as 'The Gay Musical Show'. During the run, on 1st November 1954, Norman played his second Royal Variety Show (the 25th show, topped by Bob Hope and Noel Coward) and was again entertaining royalty in December having been invited to perform at the royal family's private Christmas party at Windsor Castle.

Three days before Christmas Norman's wife Freda gave birth to their second child Jacqueline, a sister for two year old Nicholas. Home at the time was a bungalow in Barnet.

1954 had produced another film 'One Good Turn' that followed the wining formula of the first, in which Norman conducts a symphony orchestra, walks from London to Brighton and becomes a boxing champion, all to save an orphanage from closing down. He had a small part in the 1955 film 'As Long As They're Happy' starring Jack Buchanan, Janette Scott and Jean Carson and was back starring in 'Man Of The Moment', one of his funniest in which he plays a junior clerk at the Foreign Office who finishes up on the island of Tawaki as it sinks into the sea.

Norman's big show of 1955 was again at the Palladium, in 'Painting The Town' with Ruby Murray that began on 18th August and ended 375 performances later on 3rd March 1956. On the 25th September 1955 he was on ITV's very first 'Sunday Night at the London Palladium', introduced by Tommy Trinder the line up of stars included Johnnie Ray, Bob Hope, Lena Horne and Gracie Fields. Back on the show again on 9th October he did a lot of clowning, sang his latest recordings, played clarinet and did a creditable Eddie Calvert with 'Cherry pink and apple blossom white' on the trumpet. Also in October the first of his BBC TV series produced some of the highest viewing figures of the year.

In December he was back at the Palladium in Val Parnell's latest pantomime 'Aladdin - The Wonderful Lamp', playing the title role with Stephanie Voss as principal girl plus Valentine Dyall and Sonnie Hale. Norman had by now spent more weeks at the London Palladium than any other artist.

For his 1956 film 'Up In The World' Norman, who also wrote the theme music, plays a window cleaner who is jailed for kidnap. His next film was going to be something different, 'An Englishman

In Las Vegas' for Warwick Films, but it never got off the drawing board so it was back to Rank for 'Just My Luck' in which he wins a fortune on the horses and gets the girl. Having recently suffered some ill health, probably due to overwork, he cancelled all other bookings while making the film. On previous ones he had often been appearing in variety at the same time, working a 16 hour day for months on end. One appearance he did make was to support his old friend Sandy Powell, who had helped him on the way up, on Sandy's 1000th performance, in Startime at Eastbourne Pier on Saturday 20th July 1957.

Of course all this work also had its rewards and Norman bought the showpiece Rolls Royce Silver Wand off the stand at the 1957 Motor Show.

While in America in 1951 Norman had seen 'Where's Charley', a musical version of Brandon Thomas's play 'Charlie's Aunt', and had later recorded one of its songs 'Once in love with Amy'. Following an appearance on the Ed Sullivan show he met the show's composer Frank Loesser who decided if 'Where's Charley' ever came to Britain Norman was the man for the lead role.

That day came on 3rd December 1957 when Norman opened in 'Where's Charley' for three weeks at the Manchester Opera House, followed by six weeks at Glasgow's King's Theatre. On 20th February 1958 the show moved to London at the Palace Theatre, taking up residence for exactly a year and clocking up 489 performances (A cast album was on Columbia 33SX1085). At the same time just down the road 'The Square Peg', his latest film, (he mistakenly joins the army and impersonates a German General) was doing good business at the Gaumont cinema in Haymarket. Becoming a bit of a habit he was on the Royal Variety Show, at the Coliseum for a change, on 3rd November 1958.

Norman took six weeks well earned holiday in South Africa before going on a variety tour of Britain (I saw him in Bristol during May 1959). He also found time for another film 'Follow A Star' a slightly embarrassing comedy in which has-been singing star Jerry Desmond steals his voice. Songs from this film were issued on Top Rank. Norman saw out the fifties decade in pantomime, 'Robinson Crusoe' at Manchester Palace with Elizabeth Larner, Billy Whittaker and The Morton Frazer Gang.

By now Norman's recording career, that included the hilarious 'Narcissus' with Joyce Grenfell and the pleasant duets with Ruby Murray made while they were in 'Painting the Town' together, had just about come to its close.

On film the sixties were just as impressive as the fifties with 'There Was A Crooked Man' in 1960, 'The Bulldog Breed' (1961), 'The Girl On The Boat' (1961), 'On the Beat' (1962), 'A Stitch In Time' (1963), 'The Early Bird' (1965), 'Press For Time' (1966), 'The Sandwich Man' (1966), 'The Night They Raided Minsky's' (in America 1968) and 'What's Good For The Goose' (1969).

In 1966 Norman went to try his luck in America again, starring in the stage musical 'Walking Happy' and making several TV appearances, including an acclaimed performance of the title role in a musical adaptation of Shaw's 'Androcles and the Lion' with Noel Coward. In his US film 'The Night They Raided Minsky's' (in

Britain it was given the title 'The Night They Invented Striptease') he plays a retired comedian who introduces Britt Ekland, a girl from a religious background, into the low life of strip joints.

Norman was building up a good reputation in the States and may have stayed there, but domestic problems (his marriage eventually broke up) brought him back home, where he has continued to be in great demand ever since. Awarded an OBE in 1995, Norman was knighted in the Millennium New Year Honours list. He lived to the ripe old age of 95, dying 4th October 2010 in a nursing home on his beloved Isle of Man.

Norman Wisdom Recordings

DECCA

F 9738 Sep 51 'Beware / London melody' (*acc by Bob Farnon orch*)

COLUMBIA (*acc by Norrie Paramor orch*)

DB 3084 Jun 52 'Beware / Heart of a clown'
DB 3133 Sep 52 'Don't laugh at me / Once in love with Amy'
DB 3161 Oct 52 (*with Joyce Grenfell*) 'Narcissus / I don't 'arf love you' (*re-issued on SCD 2160 in 1961*)

PHILIPS (*acc by Wally Stott Orch*)

PB 223 Feb 54 'I'd like to put on record / My little dog'
PB 259 Mar 54 'Young at heart / Just to be with you'
PB 299 Jly 54 'They didn't believe me / So nice to dream'
PB 372 Nov 54 'You were meant for me / Please opportunity'
PB 381 Dec 54 'Take a step in the right direction / I'll always love you'

COLUMBIA

DB 3654 Sep 55 'Beware / Dream for sale'
DB 3700 Dec 55 'Impossible / Yodellee yodelay'
DB 3715 Jan 56 (*with Ruby Murray*) 'Boy meets girl / Two rivers' (*acc by Norrie*

Paramor orch)

DB 3864 Jan 57 'Up in the world (*from the film*) / Me and my imagination' (*acc by Philip*

Green orch)

DB 3903 Mar 57 'The wisdom of a fool / Happy ending' (*acc by Eric*

Jupp orch)

DB 4601 Jan 61 'If you believe in me / Yer gotta get aht' (*acc by Geoff*

Love orch)

DB 7352 64 'Who can I turn to? / The joker'

TOP RANK (*from the film 'Follow A Star' for which Wisdom wrote the title song*)

JAR 246 Dec 59 'Follow a star / Give me a night in June' (*acc by Malcolm*

Lockyer orch)

E.M.I.

EMI 2098 Nov 73 'White Christmas / Is everybody happy'

GENIE

RWS 372 Dec 75 'Do you believe in Christmas /
the world' All over
H.M.V.

POP 2001 80 'The wisdom of a fool / Don't laugh at
me'

Johnny WORTH

A popular vocalist on the Embassy label from Woolworth's stores, Johnny spent much of the fifties as singer with Oscar Rabin's Band.

Son of a Greek father and Welsh mother, Johnny was a Londoner born Yani Pauakos Skoradalides (but usually known outside the family as John) on 21st June 1931. Trained as a draughtsman, it was while doing his national service in the Army that he got the bug for performing. Following demob he adopted the name Johnny Worth and began entering talent contests as a Johnny Ray sound-a-like and this eventually got him an evening job singing at the Woodstock Hotel, Sutton, while he worked as a grocer by day.

Larry Forrester, a writer on 'Teleclub' a television teenage series, saw Johnny and recommended him to Steve Race, the programme's musical director. The result was an appearance on the show on 10th December 1953. By February he had given up the day job to sign for Oscar Rabin joining the vocal line up which then included Marion Williams and Mel Gaynor. The Rabin orchestra was currently resident at Mecca's Lyceum Ballroom in the Strand. During his five years with the band Johnny began recording solo for Woolworth's Embassy label.

On 16th August 1954 he married Irene Salter at St. Michael's Church, Southfields.

Late in 1958 Johnny joined The Raindrops, a new vocal group not long formed by ex-Oscar Rabin trombonist Len Beadle. By now Johnny was dabbling in song writing and the group's first single included 'Italian style' that he'd written.

But things really took off when he worked on the television show 'Drumbeat' alongside John Barry and Adam Faith. Johnny's song 'What do you want' with its John Barry backing became Faith's first big hit. Writing under the name of Les Vandyke he also penned Faith's next two hits 'Poor me' and 'Someone else's baby'.

Recording mainly cover versions of current hits on Embassy, Johnny put his own composition 'Poor me' on to wax in February 1960. 'Nightmare' on Oriole was also his own work.

In fact he had left The Raindrops by 1960 to concentrate fully on song writing. 'Fair thee well' recorded in 1960 by Matt Monro was a Les Vandyke song, as were 'Well I ask you' a hit for Eden Kane in 1961, 'As you like it' and 'Face to face' for Adam Faith in 1962 and 'Applejack' for Jet Harris & Tony Meehan in 1963.

Others include 'Ain't that funny', 'Cupboard love', 'Don't that beat all', 'Don't you know it', 'Forget-me-not', 'Get lost' and 'The time has come'. Johnny also collaborated on some film music with Ron Grainer.

Online 'Wikipedia' also credit him - using the name John Worsley - as writing the 1971 Eurovision song contest entry 'Jack-in-a-box' for

singer Clodagh Rodgers and that in 1986 he married Catherine Stock, sister of fellow songwriter Mike Stock and wrote her Top 20 hit 'To have and to hold'.

Johnny Worth Recordings
COLUMBIA

DB 3962 Jun 57 'Let's go / Just because'

EMBASSY

WB 299 Sep 58 'Splish splash / When'
WB 305 Oct 58 'King Creole / Little star'
WB 306 Oct 58 'Western movies / Ginger bread' (*acc by*

Gordon

Franks orch)
WB 312 Nov 58 'Tom Dooley' (*not on reverse*)
WB 315 Jan 59 'It's only make believe / Chantilly lace' (*acc by*

Gordon

Franks orch)
WB 317 Jan 59 'Baby face / I got stung'
WB 325 Feb 59 'High school confidential /
(All of a sudden) My

heart sings'
WB 329 Mar 59 'A pub with no beer / Donna' (*acc by*
Gordon

Franks orch)
WB 332 Apl 59 'It doesn't matter anymore /
By the light of the

silvery moon'
WB 335 May 59 'A fool such as I / Idle on parade'
WB 338 May 59 'Fort Worth jail / Mean streak'
WB 347 Jly 59 'Living doll / Lonely boy'
WB 354 Sep 59 'Sal's got a sugar lip / Just a little too
much'
WB 359 Oct 59 'Sea of love' (*not on reverse*)
WB 364 Nov 59 'What do you want to make those eyes
at me for'
WB 369 Nov 59 'Oh! Carol / What do you want?'
WB 376 Jan 60 'Way down yonder in New Orleans /
Pretty

blue eyes' (*acc by Steve*

Stannard orch)
WB 379 Feb 60 'A voice in the wilderness / Poor me'
WB 389 Apl 60 'Handy man' (*not on reverse*)
WB 393 Apl 60 'Someone else's baby / Footsteps'
WB 413 Sep 60 'Nine times out of ten / How about
that'

ORIOLE

CB 1545 Apl 60 'Hold me, thrill me, kiss me /
Nightmare'

COLUMBIA

DB 4811 62 'You know what I mean / All these
things'

~~~~~ Y ~~~~~

## YANA

Yana is probably best known for her 1956 seductive invitation to 'Climb up the wall', as well as being voted "one of the six most beautiful women in the world". Born Pamela Guard on 16th February 1932 at Romford Essex, the early 1950's found her working as a hairdresser and model in London.

Although not especially successful, she was making a living in a glamorous job which occasionally took her into West End clubs like the



Astor. And it was there that one day in 1953, some friends told owner Bertie Green of Pamela's ambition to be a singer. He chatted to her about it and offered the chance to "have a go" at his club. At first declining, she later accepted the offer and one evening sang three songs. The enthusiastic applause that followed not only pleased her, but also prompted Bertie to offer her a contract.

So with the new exotic sounding name of Yana, this tall slim beauty with her individual voice became one of the attractions to visitors at the Astor Club. Some dancers may have found the face (and figure) familiar as advertising posters of her, dressed in a black nightie holding a rose, had recently adorned the walls of underground stations. One visitor at the Astor was the influential Lady Ulicke-Browne and she invited Yana to move to the more sophisticated and up market Pigalle that she owned.

Yana asked Bertie Green if she could go and he said he would think about it. Soon it was her 21st birthday and at a party given by the club Bertie gave her a present that also enclosed the return of her contract. So early in 1954 Yana opened in cabaret at the plush Pigalle Restaurant in Piccadilly, becoming so popular she stayed resident there longer than any singer had before.

On 9th July 1955 she appeared on BBC TV's 'Saturday Night Date' the first production by Josephine Douglas, later to be associated with 'Six Five Special'. In October 1955 Columbia put her on record with 'Small talk' a song from the musical 'Pyjama Game' currently starring Joy Nichols at London's Coliseum Theatre.

In December Yana supported Bob Hope on a tour of American Service Camps in Iceland. This was soon followed early in 1956 with TV and cabaret appearances in the U.S.A, Canada and Mexico, doing in total over 200 shows.

She had small parts in three films 'Cockleshell Heroes' and 'The Ship that Died of Shame', both in 1955, and 'Zarak', all about the leader of a band of outlaws roaming India's northwest frontier, played by Victor Mature with Anita Ekberg in 1956.

Television included several appearances on ITV's 'Sunday Night at the London Palladium' and 'Startime' and on the 25th June 1956 she was on BBC TV's 'Tin Pan Alley Show'.

On Monday 2nd July 1956, at the Glasgow Empire, Yana made her debut on the variety stage and began a tour that over the following weeks took her to most of Britain's major cities. In September a song she had been singing on stage since her Pigalle days finally got onto record, now for H.M.V. It was the previously mentioned 'Climb up the wall' that, although never becoming a chart hit, certainly got a lot of air time. Not least because on 10th October she began her own fortnightly 'Yana Show' series on BBC TV that ran until Christmas. She even sang it in the Victor Mature, Anita Ekberg film 'Zarak'.

Renowned for her constant companions, four white poodles, Yana with her shapely statuesque beauty was a natural for the visual medium, although she was often accused of being cold and aloof.

From 4th February 1957 Yana topped the bill, "looking like a dream in a skin tight white dress", at London's Prince of Wales Theatre for two

weeks in a show that included singer Gary Miller, the Bob Cort Skiffle Group and comedians Jimmy Wheeler and Dickie Henderson. Other variety during the year included a summer season in 'The Big Show of 1957' at Blackpool Opera House with Jimmy Jewel and Ben Warriss. Then came another tour, sharing the vocal honours with that Canadian he-man with the 'big' voice Edmund Hockridge, that lasted until Boxing Day, when she replaced Joan Regan (leaving to have a baby) in 'We're Having A Ball' at Manchester Opera House with Max Bygraves and The Kaye Sisters.

Yana's second disc for H.M.V, early in 1957, was the Peggy Lee hit, 'Mister Wonderful' from the show of the same name. Her fourth and apparently last single recording came a year later in May 1958, one of pianist Joe Henderson's compositions 'I need you'.

Back on tour in variety with Ted Hockridge by February 1958, in May she was off on a round of service camps in Cyprus and Malta, but returned home in time for another summer show, this year visiting coastal resorts with fellow singer Jimmy Young in Harold Fielding's revue 'Music for the Millions'. Starting on 7th June at Llandudno their journey took them to Bournemouth, Margate and Southsea.

Royal recognition came in November 1958 when Yana was chosen to appear on the Royal Variety Performance at the London Coliseum. On a show compered by Max Bygraves, the vocal opposition came from Eartha Kitt and Julie Andrews.

Just a few weeks later she was back at the Coliseum, playing 'Cinderella' with Tommy Steele as Buttons, Jimmy Edwards the King and Kenneth Williams and Ted Durante as the ugly sisters plus Betty Marsden and Bruce Trent. This spectacular production of Rodgers and Hammerstein's adaptation ran for 16 weeks and the songs were issued on a Decca long playing record.

Yana began 1959 with ITV's big New Year variety show 'The 1959 Show' on 1st January and when the panto season was over she returned to the road, including a tour of Granada theatres with Michael Holliday. For the summer season she joined Bob Monkhouse at Southsea South Parade Pier. Further TV appearances included 'Top Numbers', 'Startime', 'Music Shop' and in June her story was told on ITV's series 'The Story Of A Star'. She repeated her 'Cinderella' pantomime success of the previous year at the Bristol Hippodrome with Jimmy Edwards and Ted Rogers.

1960 included a summer season, "looking a million dollars and giving a first class performance" in 'The Time Of Your Life' at Blackpool's Queens Theatre with George Formby, Jimmy Clitheroe and Toni Dalli. This she followed with seven weeks in Coventry Theatre's 23rd Birthday Show with Arthur Askey, Roy Castle and The Dallas Boys.

Yana continued to appear in cabaret at home and abroad, while regularly playing summer seasons and principal girl in pantomime, her 1960 one being the role of Alice FitzWarren in the London Palladium's most successful and longest running panto, 'Turn Again Whittington' with Norman Wisdom.

After fading from view she was re-discovered working behind the counter in a Boots chemist

shop and returned to the stage as the Good Fairy in 'The Wonderful Wizard of Oz' at Crewe in 1983. She then appeared on television and did some cabaret work. Three times married Yana died on 21st November 1989 from throat cancer.

Yana's Recordings  
COLUMBIA

DB 3660 Oct 55 'Small talk / Something happened to my heart'

H.M.V.

POP 252 Sep 56 'Climb up the wall / If you don't love me'

(acc by Frank

*Cordell orch)*

POP 340 May 57 'Mister Wonderful / Too close for comfort'

POP 481 May 58 'I need you / I miss you Mama'

## Peter YORKE

Peter, who studied at Trinity College, began in the music business when still a teenager, playing piano for silent movies. Later he formed a dance band for West End club work and broadcast as a solo pianist. His band also featured pre-war on 'Stork Radio Parade' from Radio Luxembourg and Radio Normandy. In 1937 he formed his concert orchestra, writing numerous concert pieces, he even wrote brass band music. Peter wrote the theme for television's first hospital series 'Emergency Ward 10' that began in 1957.

Born in London on 4th December 1904, during his early musical career Peter worked in the bands of Percival Mackey and Jack Hylton. With his flair for arranging he soon began freelancing by doing arrangements for many well known bands. He did most of the arrangements for Louis Levy's 'Music from the Movies' broadcasts.

During the forties Peter was musical director for various stage revues including 'Between Ourselves' at London's Playhouse Theatre in 1946, 'A la Carte' at The Savoy and 'Cage Me a Peacock' at The Strand' both in 1948.

His orchestra supported many radio series, many of their titles describing his smooth and restful style, like 'Sweet Serenade', 'Sweet and Lovely', 'Starlight Hour'. Many were a show-case for that smoothest of saxophone players Freddie Gardner and it was a great blow when Freddie died suddenly in July 1950. Desperate for a replacement as many of his arrangements were built around Freddie's playing, he approached Ted Heath who agreed to release Reg Owen to take over. In 1950 a Peter Yorke group, The Music Teachers, could be heard on 'Educating Archie'.

Peter first appeared on record as pianist with Percival Mackey's Kit Kat Band in July 1927 and was on several sides with George Fisher's Kit Kat and Rhythm Bands a year later. First discs under the Peter Yorke name are four medleys of pantomime hits on Decca late in 1931, although it is very likely that this is really Jack Hylton's Orchestra. Peter had been playing on and arranging Hylton recordings since January 1929. Four more sides by the Peter Yorke Orchestra were available on H.M.V. in 1937.

Peter died on 2nd February 1966 aged 63.

Peter Yorke Recordings

*Concert Orch unless stated  
PYO = Peter Yorke Orchestra  
SLO = Sweet and Lovely Orchestra*

H.M.V.

BD 5179 Mar 37 'A nice cup of tea / Love me today (both v. Sam Costa)'

BD 5180 Mar 37 'There's that look in your eyes again (v. Helen

*Raymond) / Smoke dreams*

(v. SC)'

COLUMBIA

DB 2204 Feb 46 'Anchors Aweigh film selection : We hate to

leave - I fall in love too easily (v.

*Bette*

*Roberts) / All of a sudden my heart*

sings -

I begged her(v. Sam

*Browne)*

DB 2207 Mar 46 'I'm always chasing rainbows / Everybody

knew but me' (both v. Sam

*Browne)*

DB 2210 Apr 46 (SLO) 'Songs to remember : With a song in my

heart - Softly as in a morning

sunrise - With a

smile and a song - Love is the

sweetest thing -

How deep is the ocean - Over the

rainbow'

DB 2211 Apr 46 (SLO) 'I dream of you / Forever mine'

DB 2213 Jun 46 'Ziegfeld Follies film

selection : Limehouse

blues - This heart of mine (v. SB) /

Love -

There's beauty

everywhere (v. BR)'

DB 2215 May 46 'The bell's of St. Mary's /

In the land of beginning

again (v. SB)'

DB 2229 Sep 46 'Make Mine Music film selection : Two silhouettes - Make mine music -

Casey / Bayou

- Without you - Make

mine music'

DB 2263 Oct 46 'Centennial Summer film selection : Up with the

lark - All through the day /

Cinderella Sue -

In

love in vain'

DB 2268 Nov 46 'London Town film selection : My heart goes

crazy / So would I / The 'Ampstead

Way /

You can't keep a good

dreamer down'

DB 2273 Dec 46 'Blue Skies film selection : Blue skies - You keep coming back like a song / Getting nowhere - White

Christmas'

DB 2285 Mar 47 (PYO) 'Night and Day selection : Night and day

Begin the beguine - Let's do it -

What it is

thing called love - My heart belongs

to daddy'

DB 2297 May 47 'Till the Clouds Roll By film selection : Look for

the silver lining - All the things you

are - I

won't dance / Smoke gets in your

eyes -

Who - Ol'

man river'  
DB 2306 Jun 47 'The Time, the Place and the Girl film  
selection :  
Gal in calico - Through a thousand  
dreams /  
A rainy night in Rio - Oh  
but I do'  
DB 2320 Jly 47 'Songs to remember No.2 : Please -  
Blue of the  
night - I wished on the moon - Wrap  
your  
troubles in dreams - One, two,  
button your  
shoe - Pennies  
from heaven'  
DB 2323 Aug 47 'By the sleepy lagoon /  
Intermezzo'  
DB 2329 Sep 47 'Carnival in Costa Rica film selection :  
Costa  
Rica - Another night like this (v.  
*Steve*  
*Conway*) - I'll know it's love - Mi Vida  
(v.*SC*)  
DB 2340 Oct 47 'Hearts and flowers / Sapphires and  
sables'  
DB 2348 Nov 47 'Songs to remember No.3 (Ivor Novello  
melodies) : Glamorous nights -  
Shine through  
my dreams - I can give you the  
starlight -  
Waltz of my heart - We'll gather  
lilacs -  
Love is  
my reason'  
DB 2368 Jan 48 'Love, here is my heart /  
Somewhere a voice  
is calling'  
DB 2375 Feb 48 'Songs to remember No.4 (Irish  
Fantasy) : The  
dear little shamrock - Believe me if  
all those  
endearing young charms - Rose of  
Tralee -  
A little bit of heaven - Mother  
Machree'  
DB 2384 Mar 48 'Songs my mother taught me /  
Just a  
wearying for you'  
FB 3377 Mar 48 (with *Steve Conway*) 'I poured my heart  
into a  
song / I never  
loved anyone'  
DB 2396 Apl 48 'Bambi film selection : Love is a song -  
Let's  
sing a gay little spring song -  
Looking for  
romance - Little  
April shower'  
DB 2402 May 48 'To a wild rose / Moonlight and roses'  
FB 3398 May 48 (with *Steve Conway*) 'When you were  
sweet  
sixteen / The old  
town crier'  
FB 3405 Jly 48 (with *Steve Conway*) 'Would you believe  
me /  
After all'  
DB 2411 Jun 48 (with *Freddie Gardner*) 'I'm in the mood  
for  
love / I only have  
eyes for you'  
DB 2441 Sep 48 (PYO) 'Souvenir de Paris (v. *Steve*  
*Conway*) /  
Say it every day (v.  
*Peggy Reid*)  
DB 2452 Oct 48 (PYO) 'No orchids for my lady (v. *SC*) /  
Somewhere beyond the  
stars (v. *PR*)  
DB 2458 Nov 48 'Evensong / Gentle maiden'  
DB 2496 Jan 49 'Heaven in your smile / La vie en rose'

DB 2510 Apl 49 'It's Magic film selection (v. *Steve*  
*Conway*)'  
DB 2519 May 49 'How deep is the ocean /  
Riding down from  
Bangor'  
DB 2548 Jly 49 'Roses of Picardy / These foolish  
things'  
(both featuring *Freddie Gardner*  
*saxophone*)  
DB 2569 Sep 49 'Humpty Dumpty / Melody of the stars'  
DB 2581 Oct 49 'King's Rhapsody selection'  
DB 2615 Dec 49 'Look For The Silver Lining film  
selection'  
DB 2639 Feb 50 'Dawn fantasy (*Arthur Sandford piano*)  
DB 2649 Mar 50 'Dear hearts and gentle people (v.  
*Doreen*  
*Lundy*) / Mademoiselle  
Hortensia'  
DB 2665 Apl 50 (with *Freddie Gardner*) 'Body and soul /  
Valse  
vanite'  
H.M.V. (Peter *Yorke Orch*)  
(first two discs with *Jean Cavall*)  
B 9509 46 'Till then / J'attendrai'  
B 9542 47 'Hello my darling / Accordion'  
(following discs are with *Donald Peers*)  
B 9763 May 49 'Far away places / Twelfth Street rag'  
B 9764 May 49 'Powder your face with sunshine / For  
you'  
B 9772 Jun 49 'Lavender blue / On the 5.45'  
B 9773 Jun 49 'It happened in Adano / A strawberry  
moon'

## Yorkshire Jazz Band

A late forties semi-pro group, they made several records on the Tempo label. Resident at Leeds Jazz Club, the personnel were Bob Barclay tuba and leader, Dickie Hawdon cornet, Eddie O'Donnell trombone, Alan Cooper clarinet, Arthur Rigg piano, Eddie Encell banjo and 'Tiny' Lancaster drums. They made their recording debut on 23rd April 1949.

Yorkshire Jazz Band Recordings  
TEMPO  
A 17 Jun 49 'Muskrat ramble / Big Chief Battle  
Axe'  
A 18 Jun 49 'Washington and Lee /  
When you wore a  
tulip'  
A 23 Aug 49 'Dippermouth blues / When the  
trumpet  
of the Lord shall  
sound'  
A 30 Aug 49 'Canal Street blues / Ice cream'  
A 37 Oct 49 'St. Louis blues / Weary blues'  
A 62 Jun 50 'When you and I were young  
Maggie /  
Doctor  
Jazz'  
A 63 Jun 50 'Salty dog / Shine'

## Jimmy YOUNG

Due to his long running music, chat and information show each weekday morning on BBC Radio Two, Jimmy has probably been heard by more people in the 1990's, than he ever did as a popular crooner of the 1950's.

Jimmy was born on 21st September 1923 at

Cinderford in the Forest of Dean, where his father was a miner. It was Jim's mother Gertrude, a church organist for most of her eighty plus years, who introduced him to music, teaching him to play the piano. He also joined his father in the choir. When he wasn't at school or working for a local baker, his only other interest was rugby, boxing, football or any other sport that was available. He played rugby seriously for both Bath and Wigan and could have made it his career.

In his early teens he left home. It hadn't been a particularly happy household, and he drifted through a number of jobs until September 1939 and the outbreak of war when he decided to join the army. Turned down because of his age, he added two years and tried again with the R.A.F. They signed him up and sent him to India where he spent several years as a physical training instructor. He was also in great demand as a pianist on camp concerts.

Invalidated back to the U.K. with a chest infection, he fell in love with his nurse Wendy Wilkinson and they married in 1946. As with many wartime weddings it didn't last, Jimmy was ambitious with dreams of show business and Wendy wanted a settled home life. They divorced, but not before Lesley his only offspring was born. She was a young lady before they met again.

Back in civvy street Jimmy, chasing his ambition, began playing piano and singing the occasional song in night clubs. By day he kept the books for a string of hairdressers and even began a teacher training course, in case nothing came from the piano playing. But something did, BBC producer George Inns heard him and gave him a chance to broadcast. Further radio work followed and in 1949 he began a regular Sunday evening series, singing with the Ronnie Pleydell Orchestra. Jim also broadcast with Felix King and other orchestras. He joined the Pleydell orchestra at the Embassy Club and their later Trocadero Restaurant residency, even fronting the band there while Ronnie was in America. Already a vocalist with Pleydell was Sally Douglas and she eventually became the second Mrs. Young.

Jimmy also broadcast regularly with the BBC Northern Variety Orchestra, led at the time by Ray Martin. He recommended Jim to a newly formed record company Polygon and, backed by the Ray Martin Orchestra, the first Jimmy Young recording 'Life's desire' coupled with 'Don't worry 'bout me' came out on the Polygon label in April 1951. But it wasn't until his fourth disc, 'Too Young' in August, that people began taking notice. Already climbing to a U.S. number one for Nat King Cole, Jimmy's version was played by Jack Jackson on his Saturday night radio show and the following week was selling over a thousand copies a day.

This put a great strain on the fledgling Polygon company who had not expected such success. Not having the resources to produce their own records they were dependent on the big companies to press discs for them. There was an obvious conflict of interests here, with the major labels favouring their own artists and fifteen versions of the song being available. Nevertheless, Jimmy had arrived and it didn't do Polygon any harm either, their only other name artist at the time being Petula Clark. With no Top Ten record sales list in Britain as yet, Jimmy didn't make the charts, but there was one for sheet

music sales and 'Too Young' was on it twenty-five weeks, twelve of those at the top.

At the time Jimmy was leading a trio on piano and vocals at the 96 Club in London's Piccadilly, but following a car accident in which both Sally and himself were injured, he had to give it up and take a period of convalescence.

Already a name on radio on shows like 'Music Hall', 'Variety Bandbox', 'Variety Fanfare' and 'Melody from the Stars', with his recent record success he became much in demand on the music halls and early in 1952 began touring the variety circuits. On his first week, at Croydon Empire in February, he shared the bill with Kitty Bluett (Ted Ray's radio wife) and a chimpanzee band from Bertram Mills Circus! He made an appearance in the 1951 film comedy 'Lady Godiva Rides Again' and was a last minute addition to Bob Hope's support bill on the American star's short British tour in August 1952.

Despite covering some of the top tunes of the day, including Johnnie Ray's 'Cry' and 'The little white cloud', he was a long time without another big hit record. With this in mind he left Polygon for the much larger Decca organization, where he hoped for better results under the guidance of Decca's star-maker Dick Rowe. Jimmy's first Decca release, 'Take my heart' in September 1952, that did very well for Al Martino, was also one of the first recordings by Dennis Lotis...on Polygon! Chart recognition came with his third Decca issue 'Faith can move mountains', just for one week on the NME Top Twelve at No.11. At the end of August his version of Charlie Chaplin's 'Eternally' entered at No.9, bobbed up and down for nine weeks but never got higher than No.8. Then it was back into the chart wilderness for Jimmy Young, not to escape for almost two years.

Meantime his recordings had reached America and stirred enough interest for him to make a promotional visit in January 1953. During a 19 day stay Jim did 35 radio and TV broadcasts often accompanying himself on piano. Back home he recorded 'Sophisticated lady' for the sound-track of the Gene Kelly directed film 'Invitation to the Dance' and began two new radio series. One was 'Treble Chance' where he joined Avril Angers, Stan Stennett and the Ron Goodwin Orchestra. The other was a taste of things to come, a mid-morning disc jockey programme 'Flat Spin' aired Wednesdays on the Home Service. His style must have impressed the BBC bosses because the next year he was back hosting another D.J. show 'Song Shop'.

Not just on radio and record, Jimmy was still doing the constant round of variety theatres and in December 1955 even turned up in pantomime, 'Robinson Crusoe' with Hylda Baker and Leonard Rossiter at the Grand Theatre Wolverhampton.

1955 was the year he came out of the chart wilderness and what a come-back it was, two number one hits with two consecutive discs, the first British artist to do so. Both were film themes, the first 'Unchained melody' from the easily forgettable movie 'Unchained'. A U.S. number one for the Les Baxter Orchestra, Jim's main competition here came from Al Hibbler who initially took the lead, but by the last week of June Jim had taken over and reached No.1, where he stayed three weeks. Next came 'The Man from Laramie' from a western movie in which James

Stewart set out to avenge his dead brother. As popular as the film was its theme tune, with eleven different disc versions on offer. Only two entered our charts (surprisingly it didn't make the U.S. charts at all), Al Martino got no higher than No.19, but once again Jimmy took it right to the top in mid-October and there it reigned for four weeks. Not content to rest on his laurels, Jimmy's took his last disc of 1955, 'Someone on your mind', to a creditable No.13.

Now back on top of the record sales pile he could do little wrong, with two more in 1956 reaching the Top Ten. The Sam Cooke number 'Chain gang' made No.9 in March and 'More' on which he did battle with Perry Como reached No.6 in November, while Perry gave up at No.10. Also in 1956 Jimmy's cover of the Gogi Grant U.S. number one 'The wayward wind', scraped into the Top Thirty for one week at No.27, while the song on the other side 'Rich man, poor man' had a week at No.25.

On the strength of all this disc success Jimmy, in November 1956, signed a five year contract with the Bernard Delfont Agency guaranteeing him £5,000 a year, a lot of cash in those days. Had they foreseen how quickly rock and roll would take over they might have reconsidered, because for the remaining years of the fifties that was all the public seemed to want. Jimmy, no rock singer, charted only once more during those years at No.30 for one week with 'Round and round' in May 1957. He continued to tour in variety and played several pantomime seasons as Prince Charming in 'Cinderella'.

By the end of the decade Jim was back in the record wilderness, although he made a brief recovery with minor success for 'Miss you' in 1963 and a revived 'Unchained melody' a year later. Both these songs were on the Columbia label. Jimmy along with several other Decca artists had left that company during 1958, claiming they gave preference to American artists. A fact more or less confirmed by Decca with the statement that they had to consider their overseas sales.

The early sixties were a bad time for Jimmy, his second marriage had also broken up and nobody was booking a sentimental crooner when all the customers wanted was rock. All this changed when he got two weeks introducing 'Housewives Choice' on radio. Once again the BBC discovered Jim's easy relaxed style and during 1963 he was compere on several radio shows including 'Saturday Roundabout' and '12 o'clock Spin', while television spotlighted him on 'The 6.25 Show'. By 1964 he had his own daily programme, a mid-day talk and music show 'Through Till Two'. He also hosted DJ programmes on Radio Luxembourg.

Still going almost forty years later, the "J.Y. Prog" just went from strength to strength, with Jim interviewing just about everybody from the Prime Minister down, using a gentle probing technique that produced results many serious questioners failed to get.

In June 2002, 80 year old Jim became Sir James, knighted by the Prince of Wales at Buckingham Palace. Despite public protest, a year later the BBC replaced him as presenter of the Radio Two show he'd hosted for so long. A disappointed Jimmy said he had no intention of giving up and would be back.

## Jimmy Young Recordings

### POLYGON

- P 1006 Apl 51 'Life's desire / Don't worry 'bout me' (acc by Ray Martin)
- Concert orch)*
- P 1009 Jun 51 (both with Petula Clark) 'Mariandi / Broken heart'
- P 1010 Jun 51 'Would I love you / West wind'
- P 1011 Jun 51 'Land of make believe (with Barbara Anne) / Park on a Sunday'
- P 1013 Aug 51 'Too young / How can I leave you' (acc by Ron)
- Goodwin orch)*
- P 1017 Oct 51 'Vanity / Only fools' (acc by R.G orch)
- P 1018 Oct 51 'Because of you / So many times have I cried over you'
- P 1024 Nov 51 'Green glens of Antrim / And so to sleep again'
- P 1025 Dec 51 'I'll sing to you / My love and devotion'
- P 1032 Jan 52 'It's no sin / It's all in the game'
- P 1033 Jan 52 'Cry / Time alone will tell'
- P 1035 Feb 52 'The little white cloud that cried / Turn back the hands of time'
- P 1039 Mar 52 'We won't live in a castle / Roulette'
- P 1041 May 52 'Kiss of fire / Faith' (acc by R Goodwin orch)
- P 1042 May 52 'Be anything / Love, where are you now'
- P 1047 Sep 52 'Forgive and forget / I thought of you last night'
- P 1052 Nov 52 'Mademoiselle / My shining hour'
- P 1085 Nov 53 'Peace of mind / West wind'

### DECCA

- F 9972 Sep 52 'Take my heart / If I had wings'
- F 9973 Sep 52 (at the piano) 'Top tunes of 1952 : Too young / Slow coach (piano only) / With these hands / Unforgettable / Auf wiederseh'n (piano only) / Homing waltz'
- F 9986 Oct 52 'Faith can move mountains / Moon above Malaya' (acc by Ron)
- Goodwin orch)*
- F 10008 Nov 52 'This is our night / My favourite song' (acc by Ron)
- Goodwin orch)*
- F 10018 Dec 52 'You belong to me / The isle of Innisfree' (acc by Ron)
- Goodwin orch)*
- F 10036 Jan 53 'Why don't you believe me / Keep it a secret'
- F 10056 Jan 53 'Only the lonely are free / As long as I live'
- F 10064 Feb 53 'Happy valley sweetheart / Linda'
- F 10069 Feb 53 'Till I waltz again with you / Even now' (acc by Ron)
- Goodwin orch)*
- F 10080 Apl 53 'I'm walking behind you / Hold me, thrill me, kiss me'
- F 10108 May 53 'I'm not very lucky / Dancing with someone'
- F 10130 Jun 53 'Eternally / Is it any wonder' (acc by Ron)

*Goodwin orch*  
F 10132 Jly 53 'Say you're mine again (*with the Stargazers*) /  
Isn't it heavenly' (*acc by Ron*)  
*Goodwin orch*  
F 10187 Oct 53 'Ebb tide / Wish you were mine'  
F 10194 Oct 53 'Why / Relax'  
F 10232 Jan 54 'A baby cried / Remember me'  
F 10281 Mar 54 'Melancholy me / One moment more' (*with the*  
*Stargazers acc by Roland*)  
*Shaw orch*  
F 10317 May 54 'Little things mean a lot / Here' (*acc by Cyril*)  
*Stapleton orch*  
F 10343 Jly 54 'Darling, they're playing our song /  
Moonlight  
in Mayo'  
F 10370 Oct 54 'The high and the mighty /  
I understand just  
how you feel'  
F 10406 Nov 54 'Lonely nightingale / Give me your  
word'  
F 10444 Jan 55 'These are the things we'll share /  
Don't go to  
strangers'  
F 10483 Mar 55 'If anyone finds this I love you /  
The sand  
and the sea'  
F 10502 Apr 55 'Unchained melody / Help me forget' (*acc by*  
*Bob*)  
*Sharples Music*  
F 10597 Aug 55 'The man from Laramie / No arms can  
ever  
hold you' (*acc by Bob*)  
*Sharples Music*  
F 10640 Oct 55 'Someone on your mind / I look at you' (*acc by*  
*Bob*)  
*Sharples Music*  
F 10694 Feb 56 'Chain gang / Capri in May'  
F 10736 Jun 56 'The wayward wind / Rich man, poor  
man'  
(*acc by Bob*)  
*Sharples Music*  
F 10774 Jly 56 'I'm gonna steal you away / More' (*acc by*  
*Bob*)  
*Sharples Music*  
F 10842 Jan 57 'My faith, my hope, my love / Lovin'  
baby'  
(*acc by Bob*)  
*Sharples Music*  
F 10875 Apr 57 'Round and round / Walkin' after  
midnight'  
F 10915 Jly 57 'When I fall in love' (*acc by Eric Rogers orch*)  
(*part of All Star Hit*)  
*Parade medley*  
F 10925 Aug 57 'Man on fire / Love in the afternoon'  
F 10948 Nov 57 'Deep blue sea / Harbour of desire'

COLUMBIA

DB 4100 Mar 58 'A very precious love (*acc by Norrie Paramor*  
*orch*) / Love me again (*acc by*  
*Bob*)

*Sharples orch*  
DB 4147 Jun 58 'Her hair was yellow / The state of  
happiness'  
(*acc by Norrie*)  
*Paramor orch*  
DB 4176 Aug 58 'Volare / Beats there a heart so true'  
DB 4211 Nov 58 'There! I've said it again /  
I could be a  
mountain'

DB 4268 Feb 59 'Golden girl / Watch your heart'  
DB 4366 Oct 59 'Soon I'll wed my love /  
You're wonderful and  
you're mine'  
DB 4438 60 'Just a little more / If only you'd be  
mine'  
DB 4570 61 'Angel on my shoulder / Music'  
DB 4655 61 'Warm and willing / It's not forever'  
DB 7119 63 'Miss you / Take care of yourself'  
DB 7234 64 'Unchained melody (*new version*) /  
There's  
always me'  
DB 7369 64 'I'm yours / Wrap your troubles in  
dreams'  
DB 7511 65 'Too young (*new version*) / Wanted'  
DB 7714 65 'Someone to turn to / Let me love you'  
DB 7930 66 'Only you / It's a strange world'  
DB 8053 66 'Half a world away / Yours'  
DB 8234 67 'Because of you / It's such a pretty  
world today'

DECCA

F 12636 67 'Lady / Good evening girl'

M.G.M.

MGM1392 Mar 68 'My dream of love / Silver and  
blue'

PENNY FARTHING

PEN 787 72 'Mister Sunshine / Goodtimes'

E.M.I.

EMI2561 Nov 76 'Take care of yourself / Miss you'

PICCADILLY

7P203 Oct 80 'Too young / The story of my life'

## Lee YOUNG

A virtually unknown singer, Lee Young nevertheless deserves a place in popular music history as probably the first British artist to record a rock and roll number. The song 'Rock rock rock' was made with the Woolf Phillips Orchestra for the Melodisc label during 1954.

Lee, a Scot from Glasgow, began in show business when he was fifteen as a dancer. It was while he was appearing in the chorus of the London Palladium's 1952 pantomime 'Dick Whittington' starring Vanessa Lee and Frankie Howerd, that Vanessa suggested he take singing lessons.

Taking Vanessa's advice he later made his vocal debut with her in cabaret at the Celebrite Restaurant in New Bond Street and from February 1954 was a regular vocalist on Frankie Howerd's radio show, a series he became associated with over several years, not only for singing but also providing funny voices. Lee had a small non singing part as a bartender in the 1956 Frankie Howerd film 'A Touch Of The Sun'.

He went on singing and dancing on stage radio and television with regular summer and pantomime seasons well into the 1960's. But that Melodisc recording of 1954 appears to have been his one and only.

Lee Young Recordings  
MELODISC

1284 Mar 54 'Rock rock rock / Merci beaucoup'

~~~~~ Z ~~~~~

Anne ZIEGLER and Webster Booth

Although always remembered as a partnership, both Anne and Webster had individual show business careers before they met. Their music together cannot really be classed as "pop", but it was certainly very popular.

Anne was born Irene Frances Eastwood at Liverpool in June 1910. Originally she studied as a pianist and passed all the exams, but while still in her teens was encouraged by the local church organist to have her voice trained.

Having taken his advice, in October 1934 she secured an engagement in the operetta 'By Appointment' at London's New Theatre. This was when she decided to change her name. Having always hated being called "Reeney", she wanted a new Christian name and soon decided on Anne. This being the first letter of the alphabet, she then opened a telephone directory at the other end and on the last page saw Ziegler and adopted that.

So Anne Ziegler was in show business, and riding high until 'By Appointment' closed after only a few weeks and she came down to earth with a bump. Looking for work she found a job singing at a Lyons Corner House Café in the Strand. This was a hard training ground for any singer, competing with all that crockery.

Leslie Webster Booth was from Birmingham. Born January 1902, he won a scholarship as a boy soloist at Lincoln Cathedral. He trained and entered business as an accountant, while continuing to sing tenor in church choirs. When in 1924 the D'Oyly Carte Opera Company was performing in his home town, he was encouraged to audition and was accepted into the chorus.

During four years with the company, touring home and abroad, he sang a few minor roles and with the influential help of famous baritone Peter Dawson, was given the chance to record for H.M.V. Webster now left D'Oyly Carte and began to establish himself as a solo artist on record and radio. He played a leading role in the 1930 Drury Lane adaptation of 'The Three Musketeers'.

Having chosen Webster, a tall handsome man, for the lead in the 1935 film version of 'Faust', the producers were looking for an attractive blonde singer to play Marguerite. It could have been fate that led them to choose Anne, but it was more likely her good looks and delightful voice.

So Anne and Webster met, and a bond between them developed and grew. While still continuing their solo careers, they often duetted together with voices that were perfectly matched.

In November 1938 Anne became Webster's third wife and through a stormy but loving relationship, they now became inseparable on and off stage. Adopting the signature tune 'Only a rose' and always immaculately dressed (many of Anne's dresses were designed by the Queen's dressmaker Norman Hartnell) the couple delighted audiences around the world with their superb performance of light operatic and show

tunes.

Anne and Webster captured the hearts and ears of all classes of listener, because they were as willing to appear on the music hall stage as they were any great operatic emporium. Their debut in variety was in March 1940, at the Palace Theatre, Manchester. This they followed with several summer seasons at resorts like Blackpool, plus many a winter in pantomime. The couple appeared in the 1944 film comedy 'Demobbed' starring Nat Jackley.

In November 1945 they appeared on the first post-war Royal Variety Show, held at the London Coliseum. This was also the first Command Performance for the Princesses Elizabeth and Margaret, who accompanied their parents.

The couples' popularity crossed the boundaries of radio, film, stage and record. Their recordings included songs from at least two of the West End musicals they played: 'Gangway' at the London Palladium in 1941 and 'Sweet Yesterday' at the Adelphi in 1945.

By 1956 with the British public's musical taste changing, Anne and Webster emigrated to South Africa where they had previously made many successful concert tours. As well as performing, they opened a studio teaching young singers. Here they lived a happy contented lifestyle, except for Anne's continuing problems with acute Hay Fever. This eventually forced them to return to Britain in 1977.

Settling down in a North Wales cottage, they were surprised to discover they had not been forgotten and once again became popular performers on television and radio. The pair's last appearance together was at Bridlington in 1983. For a long time Webster's health had been in decline, and despite loving nursing from his wife he died on 21st June 1984.

Even at the age of 75 Anne was still performing and in December 1985 appeared at the Churchill Theatre Bromley in pantomime with Don Smoothy and Rod Hull & Emu. In 1989 she collaborated in the tribute show 'Memories of Anne Ziegler and Webster Booth' performed by Peter and Jackie Firmani.

Anne continued to live in Wales, keeping very active right up till her death at the grand age of 93 on 15th October 2003.

Recordings by Anne Ziegler & Webster Booth
(Although both Anne and Webster made several solo recordings I have only included the duets.)
H.M.V.

- B 8982 Dec 39 'If you were the only girl in the world /
A
paradise for two'
B 8996 Jan 40 'I'll see you again / Wanting you'
B 9051 Jun 40 'Lover come back to me /
Ah sweet
mystery of life'
B 9060 Jly 40 'Deep in my heart dear / Fold your
wings'
B 9065 Aug 40 'Only a rose / You just you'
B 9070 Sep 40 'Love's old sweet song / The second
minuet'
B 9120 Jan 41 'Our Greatest Successes Pt's 1 & 2'
B 9177 Aug 41 'Love's garden of roses / Will you
remember'
B 9202 Sep 41 'The golden song / The flower'
B 9226 Nov 41 'When we are married / The keys of
heaven'
B 9247 Jan 42 'So deep is the night / My paradise'

B 9311 Feb 43 'Love me tonight / Tomorrow'
 B 9326 Jun 43 'Without your love / What is done'
 B 9370 Apl 44 'Indian love call / Barcarolle' (*acc by Debroy*)

Somers orch)

B 9401 Feb 45 'Our Greatest Successes No.2 Pt's 1 & 2'

B 9428 Jun 45 'Life begins anew / Tomorrow'

B 9432 Sep 45 'You will return to Vienna / Land of mine'

C 3462 Nov 45 (*12 inch*) 'Liebestraum / Nocturne'

B 9489 Jly 46 'Love steals your heart / We'll gather lilacs'

B 9490 Aug 46 'Laugh at life / Love is the key'

B 9552 Jun 47 'O lovely night / Dearest love'

B 9581 Sep 47 'Dream dust / Life and love'

B 9598 Dec 47 'Silent night Holy night / (*WB only*) The little road to

Bethlehem'

B 9627 Mar 48 'On wings of song / Still as the night' (*with Eric*)

Robinson Orch)

B 9642 May 48 'Now is the hour / Too tired to sleep'

B 9738 Mar 49 'Hear my song Violetta / Love's last word is

spoken' (*with*)

Melachrino Orch)

B 9760 May 49 'Deep in the heart of a rose / The fruits of the

earth' (*with*)

Geraldo Orch)

B 9786 Jly 49 'Throw open wide your window / Song of

paradise'

B 9804 Sep 49 'Dearest of all / Music for romance'

B 9830 Nov 49 'Here in the quiet hills / Take the sun' (*acc by Eric*)

Robinson Orch)

B 9870 Feb 50 'Swing high swing low / Trot here trot there'

(*acc by Eric*)

Robinson Orch)

B 9992 Nov 50 'Someday my heart will awake / The gates of

paradise' (*acc by Mark*)

Lubbock orch)

B 10011 Jan 51 'Lift up your hearts / Such lovely things'

(*acc by Mark*)

Lubbock orch)

C 4125 Nov 51 (*12 inch*) 'Lehar Medley : A little maiden /

Serenade / Are you going to dance?

/ Clear the

way / Waltz / Vilia / Wayside rose /

Say not

love is a dream / You are my

heart's delight'

(*acc by Mark*)

Lubbock orch)

7P341 64 (45rpm) 'Indian love call / Night of stars,

night of love'

DECCA

F 9887 Apl 52 'Love calling me home / We'll find a way'

CB 1383 Jly 57 'Why don't they understand / Game of love'

CB 1432 Apl 58 'Yum yum song / Secrets'

The Zodiacs

Were a group formed in the late fifties following the break up of The Coronets. Members were Ivor Raymonde, Joyce Frazer, Fred Lucas, Doug Blakely and Eddie Lester. They appeared on radio's 'Saturday Club' and made just a couple of records.

The Zodiacs Recordings

ORIOLE